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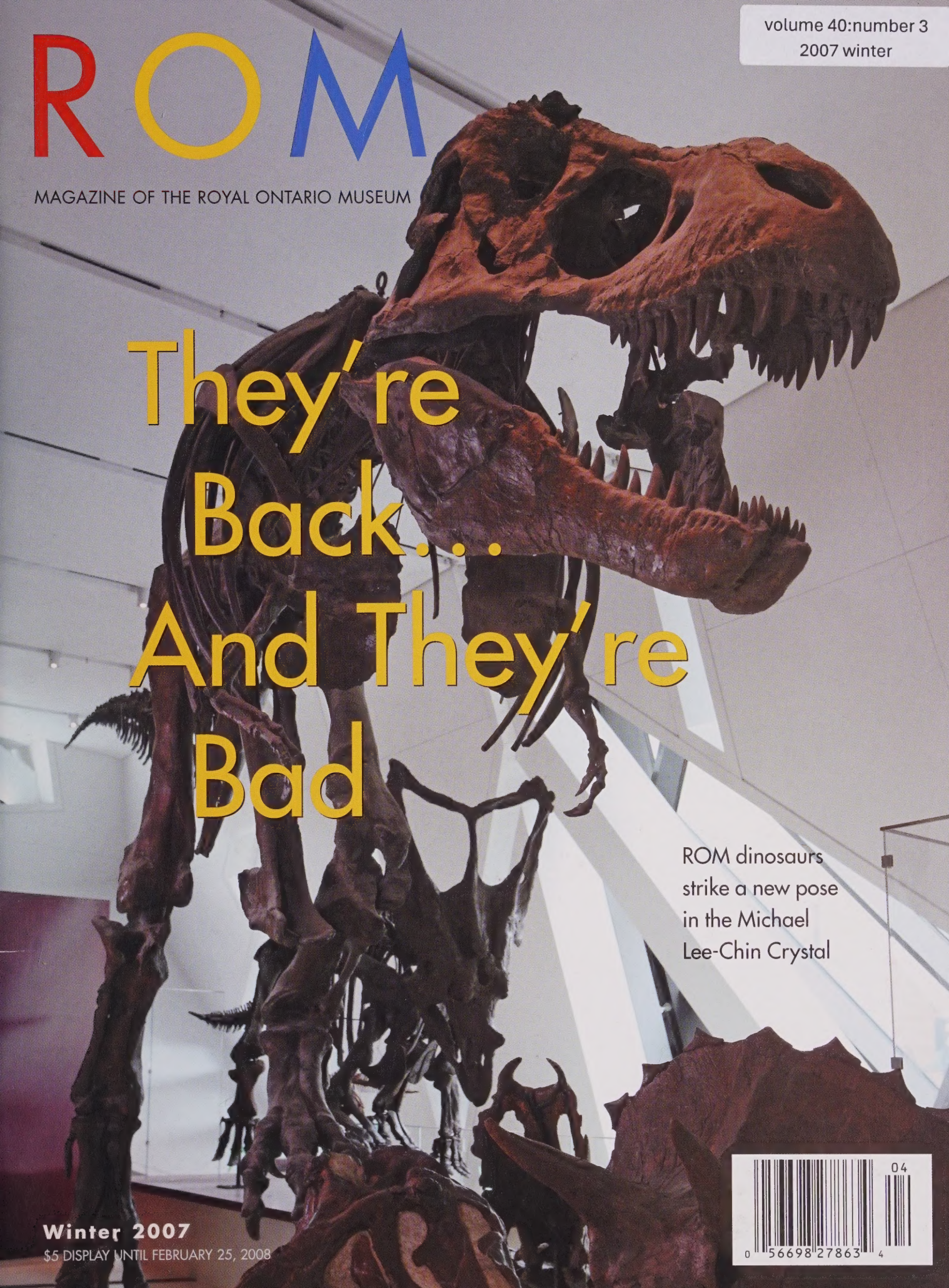
ROM

MAGAZINE OF THE ROYAL ONTARIO MUSEUM



They're Back... And They're Bad

ROM dinosaurs strike a new pose in the Michael Lee-Chin Crystal

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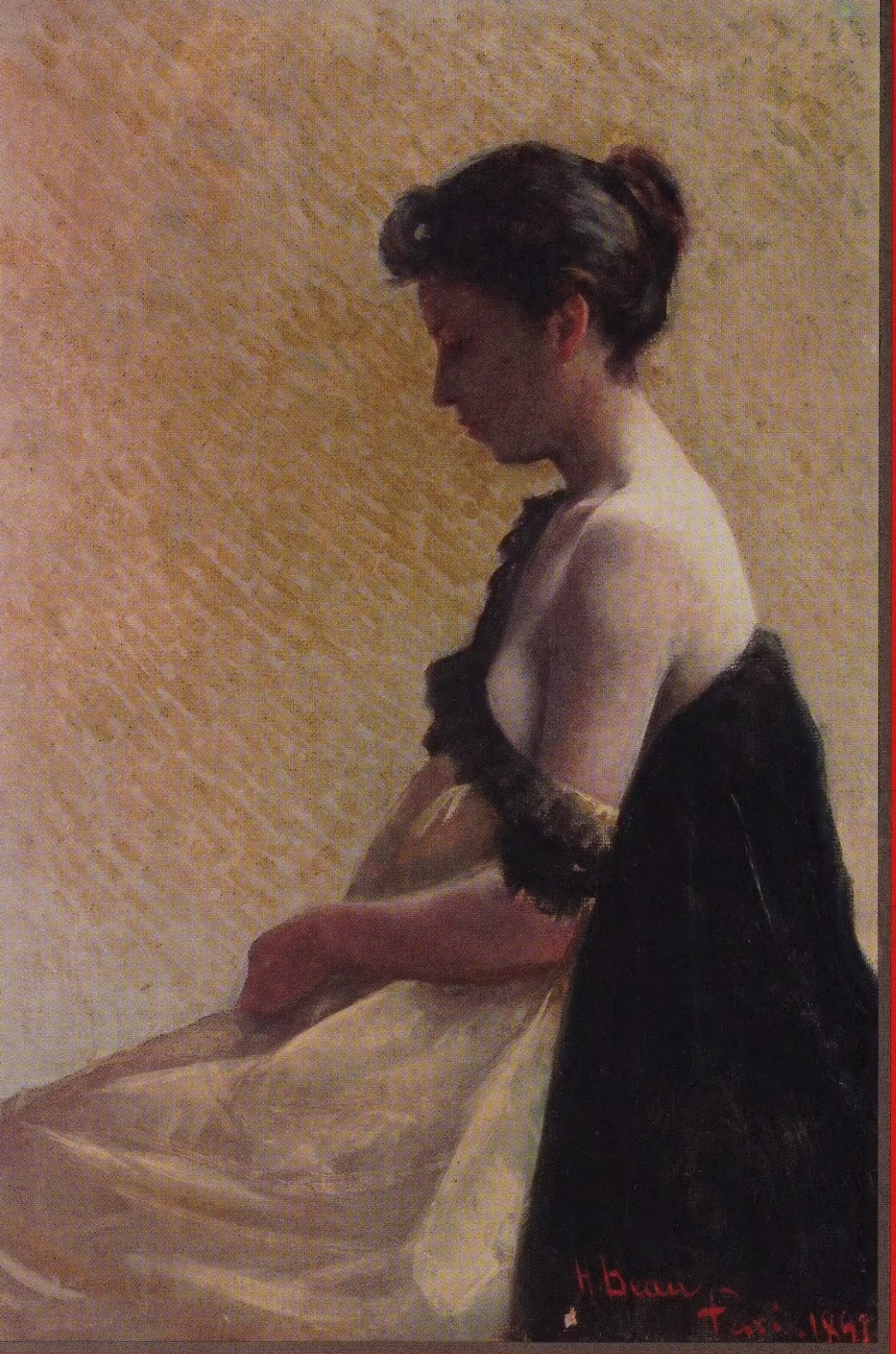

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ROBIN KOEHLER

G. K. PECK

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Tyrannosaurus rex towers over its Cretaceous compatriots.

Photo by Jeff Speed

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ROM
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SHEILA DALTON, ROM

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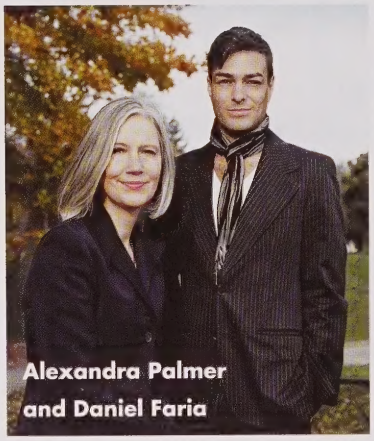
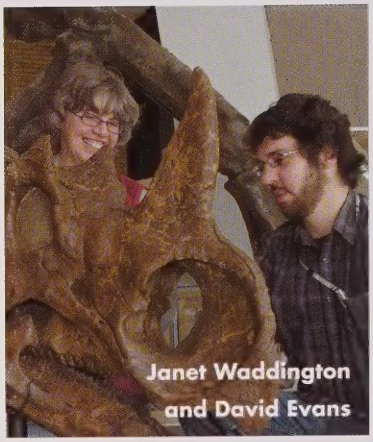


GRAYDON SHEPPARD



BRIAN BOYLE

Recently hailed as a "fashion hero" by *Now Magazine*, **Alexandra Palmer** (PhD) is a senior curator at the ROM and is responsible for the collection of Western fashionable dress and textiles. Haute couture and the second-hand clothing trade are the focus of her research. She has contributed to numerous international museum catalogues, has written and edited extensively, and recently served as co-editor for a fashion issue of leading Canadian literary magazine, *Descant*. Her book *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s* (2001) won a Clio award for Ontario history.

As director of the Monte Clark Gallery in Toronto's Distillery District and resident near Dundas Street West, **Daniel Faria** has both ends of the city covered. He is intensely interested in all things art, fashion, and design—locally, nationally, and internationally. His love of fashion and art started early in his life, mostly through his fascination with and love for Madonna. Who better to teach about Jean Paul Gaultier and Tamara de Lempicka?

David C. Evans oversees the ROM's dinosaur research program and is an assistant professor at the University of Toronto. He first laid eyes on dinosaur skeletons in the ROM's galleries and has been fascinated with dinosaurs and paleontology ever since. His research focuses on the evolution, historical biogeography, and paleobiology of plant-eating dinosaurs and their role in Late Cretaceous ecosystems (100 to 65 million years ago). David conducts an active field program and is currently part of a collaborative project collecting fossils in southern Alberta.

As an assistant curator in the ROM's Paleobiology section for 36 years, **Janet Waddington** has been involved in the development of four different galleries, culminating in her current role as coordinating curator for the James and Louise Temerty Galleries of the Age of Dinosaurs. After years of planning, and watching the Lee-Chin Crystal grow, she is thrilled to see how the dinosaurs and other fossils are settling into their new home. Life after galleries will include going back in time to return to her research on invertebrate fossils from Ontario.

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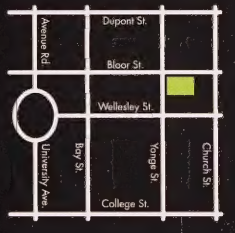

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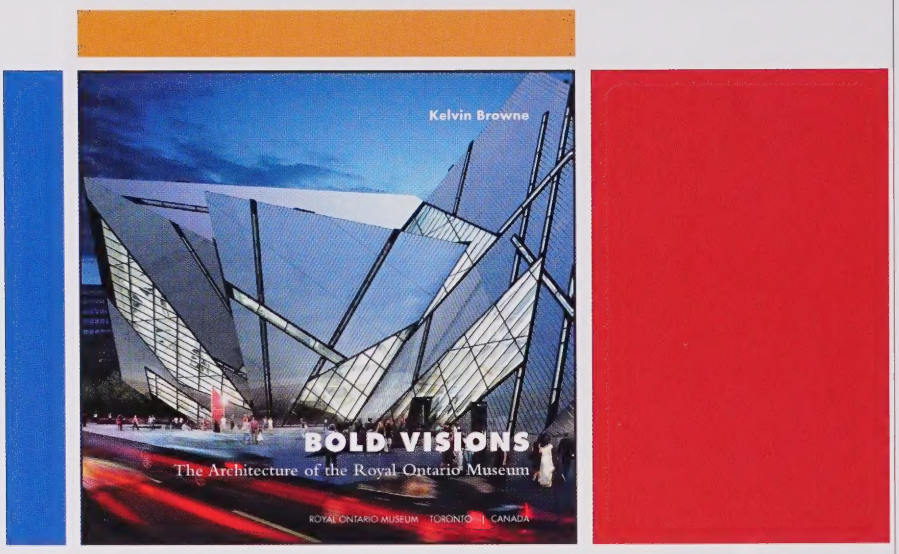

The architecture of the Royal Ontario Museum, from the original yellow-brick ROM of 1914 through the great stone building of 1933 to the iconic Daniel Libeskind-designed Michael Lee-Chin Crystal of 2007.

Available in the ROM Museum Store
Hardcover: $64.99 | Softcover: $44.99

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BRIAN BOYLE - ROM

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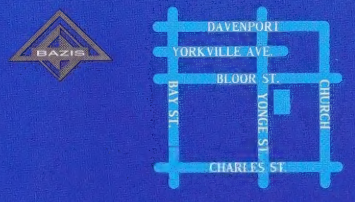

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DINOSAUR GALLERIES

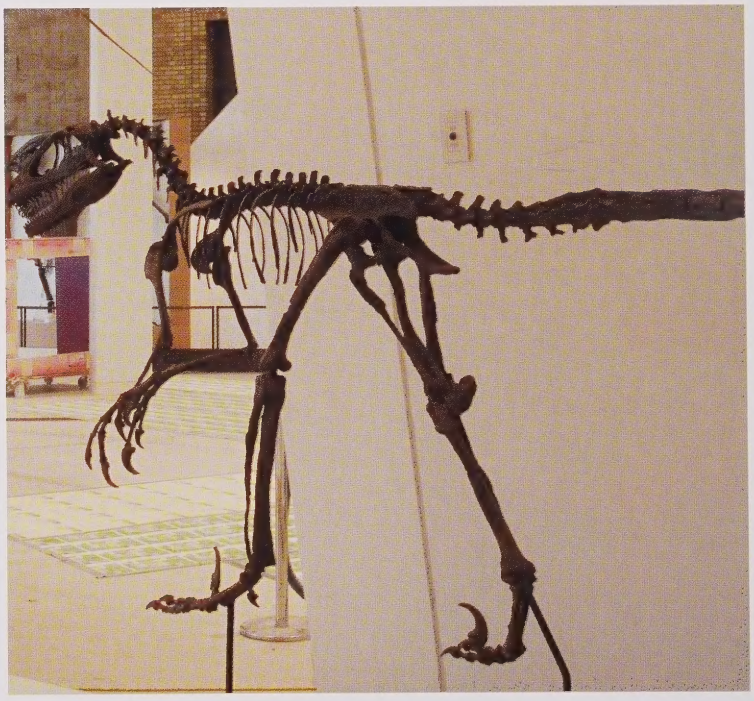
DECEMBER 15, 2007 THIS HOLIDAY SEASON, CELEBRATE TH

On December 15, 2007, the first two permanent galleries will open in the ROM's Michael Lee-Chin Crystal. Together, these light-filled new spaces—occupying the entire Level 2 of the Lee-Chin Crystal—will be home to more than 750 specimens, including old favourites as well as wonderful new ones acquired specifically for the galleries.

JAMES AND LOUISE TEMERTY GALLERIES OF THE AGE OF DINOSAURS

The ROM's dinosaur galleries—now called the James and Louise Temerty Galleries of the Age of Dinosaurs—are back and better than ever. Featuring life during the Mesozoic Era (250 to 65 million years ago), the galleries' most conspicuous exhibits are the dinosaur specimens, the largest and most popular fossils of this age.

The Museum's existing fine collection of Canadian dinosaurs will be on display, especially the famed hadrosaurs, including the world's best and most complete specimen of the very rare and spectacular *Parasaurolophus*. This dinosaur, the Museum's most famous, is known for its tubular head crest that measures over 1 metre (more than 3 feet) in length. Like many of the ROM's dinosaurs, it is a real skeleton rather than a cast.



ROM 55380 & ROM 52430 © ROYAL ONTARIO MUSEUM, 2007 / BRIAN BOYLE

Left: *Triceratops horridus* skull from Montana. Late Cretaceous (66 million years old). Right *Deinonychus antirrhops* from Montana. Early Cretaceous (130 million years old).

RETURN

OPENING OF THE FIRST MICHAEL LEE-CHIN CRYSTAL GALLERIES

GALLERY OF THE AGE OF MAMMALS

ROM 1159 © ROYAL ONTARIO MUSEUM / BRIAN BOYLE

Molar tooth of a mammoth from Queenston Heights, Ontario. Late Pleistocene (12,000 years old).

After the dinosaurs went extinct some 65 million years ago, mammals became the largest animals on land. The ROM's new Gallery of the Age of Mammals displays mammal life from the Cenozoic Era (65 million years ago to the present)—called, no surprise here, the Age of Mammals. More than 26 full mammal skeletons are featured. While the large mounts dominate the gallery, almost 400 fossils representing other life forms will also be on display, including fossil plants, insects, corals, fish, turtles, and smaller mammals.

The gallery examines topics such as After the Dinosaurs, A World Apart, Reefs through Time, the TD Bank Financial Group Continents Adrift panels (shared with the Temerty Dinosaur Galleries), and a section on the Pleistocene epoch—most of the last 2 million years, more commonly known as the Ice Ages.

ROM 52666 © ROYAL ONTARIO MUSEUM / BRIAN BOYLE

Icaronycteris index, one of the oldest known bat species. Early Eocene (50 million years old).

An exhibit on amber—fossilized tree resin containing natural preservatives—provides a superb window into the past with its preserved insects and other delicate creatures that are otherwise rarely found as fossils.

Accompanying these classics will be a number of recently acquired specimens. Not only will there be more dinosaurs than before, but there is a greater diversity of species than in past galleries. A cast of a full *Tyrannosaurus rex* skeleton will now be visible from the gallery entrance. There is also an imposing new real *Triceratops* skull. Out of the vaults for the first time in 45 years is a spectacular 80- to 90-foot (24- to 27-metre) long *Barosaurus* (see page 15 for details). In all, more than 50 dinosaurs are displayed, 20 of which are complete or nearly complete skeletons.

Hundreds of fossils representing other life forms accompany the dinosaurs—other reptiles, plants, and insects that once shared the land with them. A greatly enlarged marine section displays fossils of marine reptiles as well as fish and numerous invertebrates, many of which were food for the reptiles.

Don't miss the TD Bank Financial Group Continents Adrift panels; the Evolution of Birds section, which shows how birds evolved from their dinosaur ancestors; and a section on the events that led to the extinction of the dinosaurs and many other life forms, ultimately paving the way for the Age of Mammals.

Inaugural Season Sponsor CIBC

MEMBERS' PREVIEW

- **Friday, December 14**, 2007 10 am to 9:30 pm
  Ticketed lectures at 11 am, 2pm, and 7pm available on a first-come first-served basis
- **Saturday, December 15**, 2007 10 am to 5:30 pm
  From 1 to 4 pm Members only will have access to kids dinosaur-themed activities in Canada Court

SIR CHRISTOPHER ONDAATJE SOUTH ASIAN GALLERY

OPENING FEBRUARY 16, 2008

938.44 / BRIAN BOYLE

939.19.1 GIFT OF DR. C. T. CURRELLY / BRIAN BOYLE

Left: Bronze statue of the Hindu God Shiva Nataraja ("Lord of Dance") from South India. Dated to the 12th century. Right: Stucco head of a Bodhisattva from Pakistan. 5th century.

With a magnificent view overlooking Bloor Street, the new Sir Christopher Ondaatje South Asian Gallery presents the ROM's renowned collections of the artistic and cultural traditions of South Asia. The first permanent gallery in Canada devoted to South Asian culture when it first opened in 2000, the gallery now features many more of the ROM's outstanding religious objects and sculpture, decorative arts, arms and armour, miniature paintings, and textiles originating from Bangladesh, Bhutan, India, the Maldives, Nepal, Pakistan, Sri Lanka, and Tibet.

It was in this region that Buddhist art was born and developed, and the gallery features examples from the 3rd to 5th centuries, icons of the feminine divine, and early representations of the divine from across the region. In the Himalayan region, artists first gave concrete form to the previously more esoteric concepts of Buddhism, and early examples are displayed.

On the commerce side, the gallery examines the social, political, and cultural relationships that were established through South Asia's trade with the Dutch, Portuguese, and British from the 15th to 19th centuries.

Altogether, more than 350 artifacts represent South Asia's varied cultural traditions with highlights including a section on material cultures from the Indus Valley Civilization of Pakistan (2500–1900 BCE) to the Sunga Period in northern India (3rd–2nd century BCE). This part of the world is known for its courtly culture, and lavish luxury items and displays of grandeur are shown. The gallery also exhibits modern and contemporary art of South Asia and of the South Asian diaspora.

FROM THE CURATOR'S PERSPECTIVE

Krishna, one of the best known and most complex of the Hindu gods, is usually depicted with dark blue skin and can be identified by the peacock

2006.90.39 GIFT OF CHARLES DANZKER BRIAN BOYLE

Krishna with gopi, glass and gold, from Pratapgarth, Rajasthan, India. 19th century.

feather in his crown. In north India, his popularity grew from the 14th to the 17th century with the spread of the Bhakti Movement, which fostered a direct, loving relationship with god not mediated by a temple priest. Some scholars believe Krishna's blue skin indicates indigenous origin—like the darker skinned Dravidian peoples of the subcontinent.

In this jewel-like pendant from the ROM's collection, the smallest artifact on display in the new Sir Christopher Ondaatje South Asian Gallery, Krishna is depicted frolicking in the forest with his beloved, while being fanned by attendants. The technique used to create this piece, in which 24-carat gold is fused with green glass, is called "thewa." Practiced only in the small town of Pratapgarh in Rajasthan, the technique remains a secret still protected among the artists living there today.

From the 17th to 19th century, the patronage of Portuguese, Dutch, and British trading companies influenced the production of art objects. European forms were combined with South Asian designs. This fusion of elements created a visual language unique to this age of commerce, and cotton cloth was exported in large quantities to satisfy the European market. Printed and hand-painted textiles produced on India's Coromandel Coast were in particular demand in Europe for use in interior furnishings and high fashion.

In the early modern period, Indo-European chintz, or *palampore*, was one of the most articulate expressions of this hybrid design. A palampore from the ROM's collection is the largest artifact in the new gallery.

934.4.13 HARRY WEARNE COLLECTION, GIFT OF MRS. HARRY WEARNE. / BRIAN BOYLE

Palampore, hand-painted textile from India's Coromandel Coast. Early 18th century.

Most featured a flowering tree motif based on the tree of life, a design that combined Persian, European, Indian, and Chinese visual traditions.

Come see the fine details for yourself in both the pendant and the *palampore*. —Deepali Dewan

2003.39.3 ACQUIRED WITH THE GENEROUS SUPPORT OF THE LOUISE HAWLEY STONE CHARITABLE TRUST AND THE ROM REPRODUCTIONS ACQUISITION FUND / BRIAN BOYLE

Krishna and gopi, opaque watercolour and gold, from Kangra, India. Late 18th century.

BEYOND THE GALLERY

Playful Krishna

Because many objects from these collections are sensitive to light and other environmental factors, a special area is devoted to rotating exhibitions, displayed with their preservation in mind. The first exhibit is *Playful Krishna*, a collection of some 40 objects—textiles, sculpture, and paintings—pertaining to the Hindu god, one of the most loved on the South Asian subcontinent. The exhibit explores Krishna's various manifestations in art and stories as well as the many regional stylistic and iconographic variations.

Inaugural Season Sponsor CIBC

TRADE WINDS: CHINESE EXPORT WARES FROM THE 8TH TO 20TH CENTURIES

DECEMBER 1, 2007, TO APRIL 6, 2008

BOTTOM 2007.51.1 GIFT OF PHILIP CHEONG BRIAN BOYLE; TOP: 2003.90.1-3 GIFT OF MR. NOAH TORNO , BRIAN BOYLE

Top: Chinese hand-painted wallpaper. Qing dynasty, 19th century. Bottom: Underglaze blue porcelain dish from the Binh Thuan shipwreck. Ming dynasty, c. 1590–1610.

Across the ages, China's commodities have been widely admired for their outstanding design, workmanship, practicality, and durability. Exotic, rare, and quite expensive in the early days, Chinese trade goods were often regarded as status symbols in the countries to which they were exported. Many of them came to be appreciated as cherished family heirlooms. So valued were these items that they spawned a worldwide craze for things Chinese—and engendered a highly romanticized vision of China.

This small jewel box of an exhibition features some of the most popular export items China produced during the 1,200 years from the Tang dynasty (618–907 CE) to modern times—ceramics, wallpaper, watercolours, textiles, lacquerware, ivory carving, and silverware.

From early times, China traded with Korea, Japan, the Philippines, Vietnam, Thailand, India, and Persia, and by the 15th century, even Africa. During the Han dynasty (206 BCE–220 CE) silk reached imperial Rome and for centuries afterwards luxury items, such as tea, silk, spices, and porcelain, were carried by camel caravans through treacherous deserts and ice-bound mountain passes or shipped overseas. Each journey was risky and long. Still, these shipments were never enough to satisfy demand.

Eventually, Portuguese explorer Vasco da Gama reached India in 1498, enabling Portugal to trade directly with China. In 1520 Ferdinand Magellan's new-found sea routes encouraged other countries—Spain, the Netherlands, Great Britain, and France—to follow suit. Canada was permitted to trade directly with China only after Confederation—before then, Chinese goods had to be procured through American, British, and French transshipments.

The wares featured in this exhibition provide a delightful glimpse into a vibrant material culture that spanned the last millennium.

FROM THE CURATOR'S PERSPECTIVE

The exhibition showcases many perfect artifacts, but there are also ceramics in less-than-desired condition. The first type is sherds, or fragments, of ceramics, including the famous blue-and-white porcelain made by Jingdezhen potters. Most were excavated from sites in Siraf and Fustat (Old Cairo), concrete evidence that Chinese wares were used in Iran and Egypt in the 9th and early 14th centuries. One partially reconstructed saucer was among 69,000 Chinese porcelain fragments excavated in the 1960s by Parks Canada from the Fortress Louisbourg site in Cape Breton—proof that Chinese blue-and-white wares were present in eastern Canada in the early 18th century.

The second type is ceramic objects recovered from shipwrecks in the South China Sea during the 17th and 18th centuries. These artifacts serve as reminders of the inherent risk in both investment capital and human life in the lucrative China trade.

—Ka Bo Tsang

Exhibit sponsor: Manulife Financial

WIRTH GALLERY OF THE MIDDLE EAST

OPENING FEBRUARY 16, 2008

Displaying more than 1,000 objects, the Wirth Gallery of the Middle East is a concise tour through civilization in the region encompassing present-day Afghanistan, Iran, Iraq, Turkey, Syria, Lebanon, Jordan, Yemen, Egypt, Israel, and Palestine.

This ancient region was a place of many firsts for civilization. It was here that the expression of faith began, and the Wirth Gallery displays spiritual iconography from the early polytheist cultures and the ancient Sumerians along with religious objects from Judaism, Christianity, and Islam.

The ancient Middle East was also the birthplace of the first true written alphabet. The practice began in Phoenicia around 1700 BCE and the gallery presents a thorough history of script development, from Babylonian cuneiform tablets (21st–16th century BCE) to manuscripts in Arabic (c. 18th–19th century CE).

996.86.1/MIGUEL HORTIGUELA. © ROYAL ONTARIO MUSEUM, 2007

Ivory finial in the form of a lion's head from northern Mesopotamia. c. 700 BCE.

Technological development was another of the Middle East's strengths in early times and the evolution from crude stone implements to the mastery of wood, stone, metal, and glass craftsmanship is documented.

Important developments in warfare also began in this region, including the invention of the bow and arrow and the practice of horseback riding. The impressive display of armour and weaponry exhibits the military strength of the great empires of the past.

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CONTINUING EXHIBITIONS

The Black Star Sapphire of Queensland

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Samuel European Galleries • Until December 2, 2007

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■ More than 25 antique typewriters from the beginning of the machine's history are on display.

Second Floor • Until January 2008

Glass Worlds: Paperweights from the ROM's Collections

■ See fine examples of 19th- and 20th-century glass paperweights.

Samuel European Galleries, Feature Exhibitions • Until Winter 2008

Charles Pachter's Canada (II)

■ This digital exhibition shows 50 iconic works by Charles Pachter.

Hyacinth Gloria Chen Crystal Court • Until February 29, 2008.

Shapeshifters, Time Travellers, and Storytellers

■ This thought-provoking exhibition presents the work of eight contemporary Aboriginal artists.

Institute for Contemporary Culture's Roloff Beny Gallery, C4 • Until February 28, 2008

Co-organized by the ROM's Institute for Contemporary Culture and the imagineNative Film + Media Arts Festival. Co-curated by Kerry Swanson and Candice Hopkins. Presented by BMO Financial Group. Supporting Sponsor: Castlepoint Realty Partners Limited. Financially assisted by the Government of Canada through the Department of Canadian Heritage.

Glimpses of Byzantium

■ Artifacts dating from the 6th and 7th centuries CE are drawn from the ROM's fine Byzantine collection.

3rd Floor • Until December 2008

Canada Collects: Treasures from Across the Nation

■ Some 70 objects celebrate the art of collecting in Canada.

Garfield Weston Exhibition Hall, Level 2 below • Until January 6, 2008 • Sponsored by: Nienkämper

For exhibition details, go to the ROM's Web site at www.rom.on.ca

ROMANCING THE STONE PHILANTHROPIST DONATES JADE-LIKE ROCK

BRIAN BOYLE, ROM

Joey Tanenbaum in his downtown office. The serpentine is seen at left.

For Joey Tanenbaum, renowned Toronto philanthropist and long-time ROM supporter, it was love at first sight. The moment he saw this gleaming sea-green sculptured boulder, he knew he had to have it.

He was in Shanghai enjoying the sights with fellow ROM Board of Governors member Richard Wernham—fittingly, it was a trip he had bid on at a garden-party fundraiser thrown by another Governor, Linda Hasenfratz, in support of Renaissance ROM.

During the tour, they visited a tea room and were enjoying the scenery so much they asked if they could look around the grounds. "To my absolute delight, that's when I saw the piece of serpentine," says Mr. Tanenbaum, his excitement still evident as he recalls the moment. Serpentine is a group of related magnesium silicate minerals that resemble jade and are popular for use in ornaments, especially jewellery. Instantly impressed with the carved and polished stone's beauty and its imposing 1.7 metre-(5 foot 7 inch) height, he asked the tour guide, Laura Liu of Tour East Holidays, to translate for him. Was the piece for sale? It wasn't. He purchased some jade necklaces for his granddaughters and returned home.

But back in Canada, Mr. Tanenbaum was restless. "I couldn't get the serpentine out of my mind," he admits. "It was so exciting." He contacted Laura and asked if she would try once more to negotiate a purchase. Eventually he was successful. The 360-kilogram (800-pound) mineral arrived along with its 135-kilogram (300-pound) stand, a lacquered and carved tree trunk from an ancient Chinese forest. The serpentine held a surprise. He knew there were some Chinese characters on it, but didn't know what they said. ROM curators translated the inscription: "Fortune is smiling as this precious stone comes to me." It seemed an apt message.

A born collector, Joey Tanenbaum has accumulated everything from Art Deco furniture to Chinese antiquities. But his wife, Toby, wasn't convinced. "Joey," she insisted, "You're not going to start collecting jade." Instead, she suggested he donate it to the ROM in honour of William Thorsell. Mr. Tanenbaum was in complete agreement in wishing to commemorate William's brilliant guidance in leading Renaissance ROM and the building of the Michael Lee-Chin Crystal, which Mr. Tanenbaum calls "one of the great edifices of the 21st century."

Thanks to Joey Tanenbaum's passion for collecting and his generosity in sharing his treasures, visitors to the ROM's Hyacinth Gloria Chen Crystal Court can be as captivated by the serpentine as he was. Until March, visitors can touch its gleaming surface for good luck.

SPEND THE WEEKEND WITH US

An exciting lineup of entertainment—films, DJs, live performances, speakers, gallery tours, and more—is free with admission to the ROM every Friday. From 4:30 to 9:30 pm admission is half price, and includes kids' activities and access to all galleries and exhibitions. International shopping and superb dining are also on offer. On Sundays, enjoy live classical music, strolling musicians, and complimentary newspapers. Until January 6, there will be First Nations storytelling.

To see what's on this weekend, check www.rom.on.ca/programs/rom_fridays.

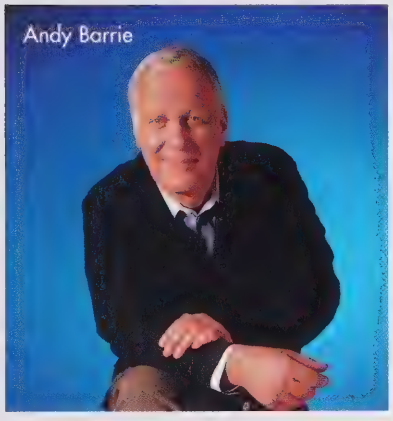
C5 IS OFFICIALLY HOT

The ROM's new Crystal 5 Restaurant Lounge—C5—has nabbed a prestigious spot on Fodor's Hot List of new hotels and restaurants around the

world. According to the guidebook, the "starkly designed, unapologetically modernist restaurant" is not to be missed, offering one of the city's best cheese plates, and a menu "that relies heavily on dishes built in layers, like succulent lobster tail nestled between tender brioche and a crusted poached egg." Smart locals, Fodor's noticed, arrive early for a drink in the stylish lounge. Chin chin. As a special offer, ROM Members receive a 10 percent discount on food at C5 and the ROM's family dining room, Food Studio.

LET US GUIDE YOU

Next time you visit the ROM, let the CBC's Andy Barrie take you on a tour of ROM director and CEO William Thorsell's favourite objects with the



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Director's Choice audio guide. In December, a new guide for the visually impaired will also be available. Pick up audio guides for $4 ($5 non-Members) at the Admissions Desk.

SPECIAL RENEWAL PRICE FOR MEMBERS

In October, the price of ROM Membership increased. But as a thank you to current Members who have continued to support the ROM through renovation and construction we are offering renewal at the old rates.

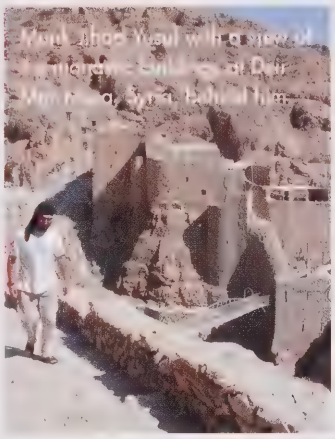
Contact Membership Services at membership@rom.on.ca, or call 416.586.5700.

CURATOR'S CORNER

Free lecture series for Members 55+.

All lectures take place in the Signy and Cléophée Eaton Theatre.

Please note: There will be no lecture in December.



ROBERT MASON, ROM

ROBERT MASON, ROM

The Mute Stones Say "Ow!"

Wednesday, January 30, 2008
11 am to noon
Signy and Cléophée Eaton Theatre

Since he last spoke at Curator's Corner two years ago, Dr. Robert Mason has conducted two more seasons of fieldwork at the Monastery of St. Moses the Abyssinian. Last year, he led a team that explored occupation of the monastery beyond the main buildings and more recently he began a study of the architecture and pottery. Results will provide a fuller picture of how the monks lived and survived, their preferences for pottery adornment, and how a deadly earthquake that killed tens of thousands of people led to the painting of the famous frescoes on the site.

Speaker: Dr. Robert Mason, Department of World Cultures, ROM, and Department of Near and Middle Eastern Civilizations, University of Toronto

Scenes from a Greek Wedding

Wednesday, February 27, 2008
11 am to noon

One of the most beautiful wedding gifts a young Athenian bride-to-be could receive was a *Lebes Gamikos*, or wedding bowl. The ROM is fortunate to own a fragmentary red-figure wedding bowl attributed to an artist known only as the Washing Painter, dating from about 420 BCE, and painted with intimate scenes of the bride being adorned with jewellery by her friends in preparation for the wedding. The artist intended these nuptial scenes to be much more than merely a pictorial narrative: they are an allegory laced with layers of meaning. This lecture will unravel the messages contained within these apparently simple wedding scenes.

Speaker: Paul Denis, associate curator of Greek, Etruscan, Roman, and Byzantine history, Department of World Cultures, ROM.

FEED YOUR MIND WITH ROMLIFE PROGRAMS

GET FAR AND AWAY WITHOUT LEAVING TOWN

Robert Shechter

MYRIAM SHECHTER

When photographer Robert Shechter and his wife, travel writer Myriam Shechter, aren't globetrotting, you'll find them at the head of the class at the ROM. As instructors for ROMLife special events and courses, they share their passion for world travel by transforming their trips—most recently to Canada's Arctic, central Europe, Russia, and Spain—into ROMLife programs.

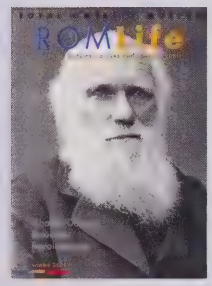
Robert's unique series The Camera & the Gourmet combines his enthusiasms for photography, travel, and food. The Arctic Saga evening features a dinner of Arctic caribou flown in from Nunavut for the occasion. But you must register early for this course—it sells out fast. Throughout the year, Robert offers a diverse selection of other photography courses.

In addition to travel, Myriam Shechter loves music. Her ROMLife course Who's Afraid of Classical Music provides an encouraging format for participants making their initial forays into this seemingly complex subject.

Both Robert and Myriam's skills as meticulous organizers and comprehensive presenters are reflected in the high ratings for friendly, creative, and motivating classes both receive when anonymous evaluation forms are completed at the end of every ROMLife course.

The ROM has been offering courses, special events, and lectures by dedicated instructors like Robert and Myriam Shechter to Museum Members and the public almost since the Museum's first days. In 2008, with so many new galleries and exhibitions on view, the Museum is offering an expanded array—all in aid of helping participants rediscover the joy of learning.

ROMLife offers a wide variety of lectures and courses that inform, entertain, and let you explore the worlds of nature and culture. Courses are available in the afternoon or evening, weekday or weekend. Instructors are ROM curators, teachers, and carefully selected international experts.



DON'T MISS OUT!
Registration begins December 15.
To see the full winter lineup of lectures, courses, and special events, go to www.rom.on.ca/programs or call 416.586.5871 for your free copy of the ROMLife programs guide.

BONE ADVENTURE

HOW A ROM PALEONTOLOGIST REDISCOVERED A RARE DINOSAUR AT THE MUSEUM

DARREN TANKE, ROYAL TYRRELL MUSEUM / ILLUSTRATION: © MICHAEL W. SKREPNICK, 2007

ROM ARCHIVES

ROM paleontologist David Evans has found the ultimate skeleton in the closet. When he arrived to head up the ROM's dinosaur research program in July, one of his first tasks was to find a giant sauropod—the same long-necked kind of dinosaur that Fred drove at the quarry on the *Flintstones*. What no one expected was that Evans would find a skeleton of *Barosaurus*, one of the rarest North American sauropods, right here at the ROM.

The Museum already had three icons slated for the new gallery: *T. rex*, *Triceratops*, and *Stegosaurus*. A sauropod was the most obvious thing that was missing. Before long, the young paleontologist was able to source a good specimen in Wyoming. But on the plane on the way to see it, an article by famed sauropod expert Jack McIntosh caught his eye. It listed all known barosaur specimens—and one was listed as being at the ROM!

Evans knew there were sauropod bones at the Museum, but he thought, like everyone else at the ROM, that they were a hodge-podge from different specimens of *Diplodocus*. The *Barosaurus* wasn't listed in the ROM's records, but fellow ROM paleontologist Kevin Seymour found a 1968 letter from McIntosh identifying the dinosaur as *Barosaurus*. In the letter, the specimen was listed in black and white: Field Number 155 from Dinosaur National Monument in Utah.

There are only some half dozen *Barosaurus* specimens in the world, and when Evans started pulling various bones from drawers and shelves, it turned out that the ROM's is the second-most complete.

The dinosaur, which would have weighed 15 tonnes (14.7 tons) when it was alive, was acquired in 1962 by ROM paleontologist Gord Edmond, who had probably hoped to display it in the 1970s galleries. Among its many bones are 4 neck bones, each more than a metre (3¼ feet) long. When the dinosaur is mounted, it is expected to stretch 24 to 27 metres (80 to 90 feet) in length. Now, when the Temerty Dinosaur Galleries open, ROM visitors will see the largest mounted dinosaur in Canada and the only free-mounted mostly real barosaur skeleton in the world.

WHAT'S ON AT THE ROM | KIDS PAGE

Dinosaurs Come Alive on Interactive Video

Four interactive video screens in the new galleries will provide information about the life and times of the dinosaurs on display, including hadrosaurs and the science behind the changing posture of the *Corythosaurus*, herding behaviour in the horned dinosaur *Centrosaurus*, the ROM's newly acquired *Eurhinosaurus*, and Canada's most recently discovered dinosaurs.

Calling all Dinosaur Hunters!

The ever popular Saturday Morning Club offers exciting program options for the budding paleontologist. In ***Dinosaur Dictionary*** children ages 6 to 7 will sharpen their expertise on the mighty monsters of the Mesozoic as they craft a flying pterosaur and dig for hadrosaur bones. In ***Bare Bones*** children ages 8 to 10 will gain hands-on experience studying real fossils and experiment with casting techniques.

Sessions begin January 19, 2008. To learn more about these and other kids programs, visit www.rom.on.ca and go to Programs/ROMKids.

Saturday Morning Club is generously supported by the Philip and Berthe Morton Foundation

TREND SPOTTING ROM MUSEUM STORE MANAGER HAS HER EYE ON STYLE AND INTEGRITY

BRIAN BOYLE, ROM

Nancy Herman has high expectations. As general manager of merchandising and retail operations for the ROM's new Museum Store, she aims to provide a fun, friendly environment with an exceptional standard of customer service. Since starting at the ROM in February 2006, long before the shop opened in June 2007, she took dozens of Museum tours to hear the ROM's stories and did extensive research on the galleries. "I wanted to know what people would see and hear, what would be meaningful to them so we could offer products that relate back to that and extend the "Museum experience."

With 30 different sections, each reflecting an area of the Museum, the shop offers lots of variety, from décor to books. Integrity is paramount to Nancy's purchasing philosophy. "Whichever country we're representing, it's a very authentic product," she says. "And whenever possible they are hand-made, one-of-a-kind items."

Before joining the ROM, this Canadian native served for 28 years as a buyer and retail general merchandise manager for several major department stores in Canada, overseeing apparel, accessories, jewellery, and cosmetics. Thinking the retail business would be a temporary gig when she started out, Nancy soon got hooked on the excitement of the business's constant change. "You've got to be on top of the next trend and you want to be there first," she admits. "Retail gets into your blood." Buying typically takes place 6 to 8 months in advance, and to be successful, she says, you have to be up on the latest international trends.

Being on trend is what the ROM Museum Store's new designer product lines are all about. Look for accessories, stationery, home décor, and must-have

gadgets with unique, fun designs.

The ROM Museum Store is also committed to buying locally. Wonderful jewellery is available for smart local shoppers. Look for one-of-a-kind pieces made with precious and semi-precious stones by Toronto artisan Dana Henning and sparkly, contemporary original pieces by Kari-Lynn Bianchi.

New!

ROMkids Store launched November 19, 2007, on Level 1B. Designed to be child and family friendly, ROMkids Store offers children who want to remember their day at the ROM a multitude of books, games, and toys to choose from. For parents and grandparents looking for gift ideas, a full selection of children's toys geared to learning and "family fun" are available in the main shop.

BRIAN BOYLE, ROM

FROM BAR MENU TO BRUNCH, C5 IS THE PLACE TO BE

Just five months after its opening, the ROM's Crystal 5 Restaurant Lounge—C5—is already recognized as an authoritative international dining spot. It was listed on Fodor's "Hot List" and is featured on the cover of *Toronto Life* magazine's 2008 Eating + Drinking Guide. C5 manager Shafaque Ahsan says that two things make dining at C5 exceptional: its dramatic city view and the heady cuisine whipped up by Chef de Cuisine Ted Corrado.

Ahsan, who before joining the ROM managed food and beverage service at the St. Regis New York—listed as the number one hotel in New York City by *Condé Nast Traveller* and *Travel + Leisure* magazines—is ensuring the restaurant adds a spark of Manhattan to Toronto's social scene. The C5 lounge, nestled in a quiet corner with comfy leather seating, is the most fashionable location in the city to unwind with a drink after work or between lunch and dinner on Thursdays, Fridays, and Saturdays. Ahsan, a Hyderabad, India, native who once served as personal valet to the Duke of Edinburgh, assures me that the cocktails are as innovative as the food. Try one of C5's signature selections—the Five, made with Belvedere vodka, B & B, and dry vermouth; or the Pink Trillium, a contest-winning blend of Bombay Sapphire gin, Cointreau, fresh pink grapefruit juice, and ginger.

This chic space, designed by imaginative Toronto design team II by IV, is the perfect spot for intimate social gatherings or private parties, and there are even a few tables set aside for quiet meetings. After 5 pm, the lounge serves a special bar menu featuring seasonally inspired small plates—vegetable tempura, charcutrie plate, crispy frites with scallion aioli, or Dungeness crab croquettes.

Corrado, named by *Post City* magazine as one of the city's top ten hottest young chefs, takes the same care creating the bar menu as he does the dining room fare—imaginative and modern dishes that can be considered food as art. Joanne Kates of the *Globe and Mail* hailed Corrado's cuisine as "close to dangerous divinity." James Chatto of *Toronto Life* has called it "modern, meticulous, and technically proficient. It's also delicious."

Recently, C5 has added Sunday brunch to its offerings. In addition to pancakes, steak, and eggs, look for twists on brunch favourites, such as truffled scrambled eggs and homemade sausage, French toast with butterscotched apple confit, or croque madame made with Niagara prosciutto.

Corrado is vigilant about using products grown in Ontario, points out Shafaque, and his simple menus allow the fresh local flavours to come through. The bill of fare changes according to what's in season. So, as the holidays approach, watch for Corrado's winter-inspired menu with flavours of chestnut and pomegranate.

C5 is open daily for lunch, on Sundays for brunch from 11:30 am to 2:30 pm, and from Thursday to Saturday for dinner from 5 to 10 pm.

For reservations, call 416.586.7928 or visit www.c5restaurant.ca.

No Museum admission is required to access the restaurant.

Special Offer for ROM Members

Show your Membership card to receive 10 percent off food only. C5 Reservation Line for Members only: 416.586.8095.

FOOD STUDIO

ROM Members also receive a 10 percent discount at Food Studio, the Museum's casual family restaurant. Food Studio is celebrating the opening of the James and Louise Temerty Galleries of the Age of Dinosaurs with select fun, family-friendly dinosaur-themed meals.

CONTACT INFORMATION

Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
Web site: www.rom.on.ca
E-mail: info@rom.on.ca

HOURS

- Saturday through Thursday 10 am to 6 pm
- Friday 10 am to 9:30 pm
- Closed Christmas Day and New Year's Day

ADMISSION PRICES

- ROM Members FREE
- Adults $20
- Students and Seniors (with ID) $17
- Children (5 to 14) $14
- Infants 4 and under free
- On Friday after 4:30 pm, general admission is $10, children $5.
- Admission, except for ticketed exhibitions, is free for the last hour-and-a-half daily.
- Museum and Arts Pass Program participant.

MUSEUM MEMBERSHIP

- Individual $85
- Family/Dual $99
- Non-resident $75
- Student $45
- Explorers $15 (in addition to ROM membership)
- Curators' Circle $150
- Museum Circle $300
- Director's Circle $600
- Young Patrons' Circle Single $600 / Dual $1000
- Royal Patrons' Circle $1500+

TELEPHONE NUMBERS

- General Information 416.586.5549
- Recorded Information in English and French 416.586.8000
- TDD (Telephone Device for the Deaf) 416.586.5550
- School Groups: Contact the Education Department 416.586.5801
- Museum Volunteers 416.586.5513
- ROM Museum Store 416.586.5766
- C5 Members Reservation Line 416.586.8095
- Membership Services 416.586.5700 or membership@rom.on.ca
- ROM Governors 416.586.5660
- Donations 416.586.5660
- Renaissance ROM 416.586.8003

A GLIMPSE OF THINGS TO COME

Although the Michael Lee-Chin Crystal is complete, Renaissance ROM is still in full swing with many new galleries opening over the next two years.

Shreyas and Mina Ajmera Gallery of Africa, Americas, and Asia Pacific

■ Opening April 2008

The unique arts and culture of the world's indigenous peoples are explored through the ROM's collections from Africa, Asia Pacific, Oceania, and Central and South America.

Patricia Harris Gallery of Textiles and Costume

■ Opening April 2008

The ROM's important costume and textiles collections will now have a permanent home showcasing outstanding examples of Chinese imperial court garments, late Antique and early Islamic textiles from Egypt, and more.

Teck Cominco Suite of Earth Sciences Galleries

■ Opening December 2008

This gallery incorporates the Inco Limited Gallery of Minerals—which explores what minerals are, how they are formed, and how we depend on them—and the Gallery of Gold and Gems—which will showcase rare and beautiful minerals and gems.

Schad Family Gallery of Biodiversity: Life in Crisis

■ Opening Early 2009

This major permanent exhibition will present the astonishing diversity of life on Earth and how it is being threatened by human activity. The specimen-rich gallery will come to life through interactive programs, on-site instructors, multi-media, and more.

Gallery of Earth and Early Life

■ Opening 2009/2010

The record of life and the story of species extinction will be told through exceptional fossil specimens and artifacts from the Earth's distant past, including the ROM's internationally respected collection of Burgess Shale fossils.

Gallery of 20th Century Art and Design

■ Opening 2009/2010

The only gallery of its kind in Canada, the space will showcase works by the 20th century's most influential designers and the international styles that influenced them.

Eaton Gallery of Rome

■ Opening 2009/2010

On display will be more than 500 pieces of Roman sculpture, mosaics, jewellery, and armour from the ROM's superb collection dating from the Republic (c. 509–31 BCE) and the Empire (c. 31 BCE–500 CE) periods.

Joey and Toby Tanenbaum Gallery of Byzantium

■ Opening 2009/2010

Exploring various aspects of life, religion, and other enduring themes from Byzantium's long history, the gallery will feature some 200 artifacts, including spectacular icons, gold coins, and jewellery.

Joey and Toby Tanenbaum Gallery of Eastern Rome

■ Opening 2009/2010

More than 250 artifacts from Canada's largest and most important collection of Roman art will depict the "good life,"—gold jewellery, silverware, and glass, as well as mosaics and sculpture.

Also opening will be the refurbished Galleries of Africa: Nubia and Galleries of Africa: Egypt.

The retiring and elusive black-billed cuckoo can be spotted in backyards and urban ravines in Eastern Canada.

G. K. PECK

Growing up Cuckoo

Far from being crazy, these unusual birds use every evolutionary strategy to give their offspring—and themselves—the edge. **Mark K. Peck**

It's not easy being a cuckoo. For too many years these birds have been misrepresented and maligned, especially by the English language. In reality, they have no preference for 17th-century fine German timepieces, nor—despite the bad publicity reinforced by Ken Kesey's novel *One Flew Over the Cuckoo's Nest*—do they show outward signs of madness, fanaticism, or foolishness—even though a group of cuckoos is known as an asylum. Talk about unjust labelling.

In fact, cuckoos belong to a large order of birds (Cuculiformes) with close to 180 species worldwide, including the roadrunner of cartoon fame. Most are elusive and retiring, more commonly heard than seen. Eastern Canada is host to two cuckoo species, the yellow-billed cuckoo and the black-billed cuckoo, which can sometimes be spotted in rural backyards, urban ravines, or parks. Superficially the birds are similar in appearance and song and are found in similar habitat—they prefer woodland edges and rural landscapes.

How the name cuckoo originated is unambiguous. It is an onomatopoeic word describing the call of the male common cuckoo, a widespread summer resident of Europe and Asia. The song seems to have struck a chord with linguists in various countries and throughout the ages. During Saxon times, the name was spelled *kokila*, and in Old and Middle English, *cuccu*, *coccou*, *cukkow*, *cocow*. In France, the name is *coucou*, in Germany *kuckuck*, and in Greece *kokkus*.

If people had been fair to the cuckoo, the colloquial name-calling would have stopped with this imitation of its song. But the common cuckoo shows great persistence in

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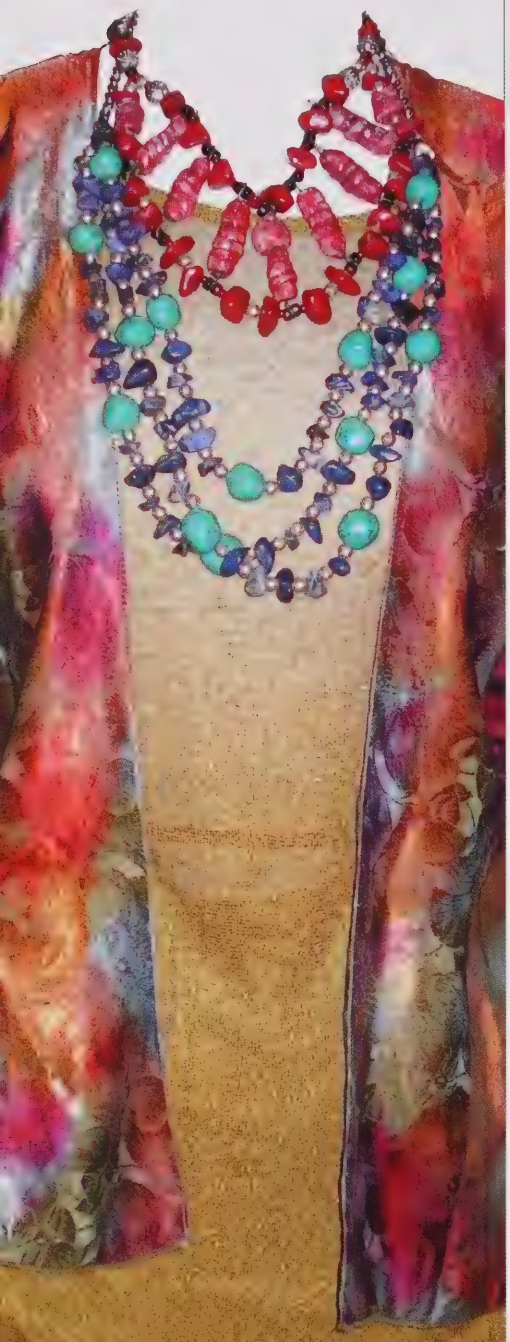

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vocalizing its very recognizable call and will often repeat the song, rather monotonously, hundreds of times in succession. This vocal tic led unfairly, though perhaps understandably, to the other definition of the word, suggesting eccentricity and craziness.

Sadly, maligning of this bird's character does not stop there. The colloquialism "cuckolded" is the one that cuckoo aficionados object to most vehemently. A cuckold is defined as a man whose wife is unfaithful. But why fault the cuckoo for such an unfortunate circumstance? While cuckoos do exhibit some rather bizarre reproductive strategies, cuckoldry has not been reported among cuckoos—at least not in Canada.

M. K. PECK

This black-billed cuckoo's nest shows the host bird's newly hatched young and one egg as well as a paler egg laid by a brood parasite yellow-billed cuckoo.

But several members of the cuckoo family do practice the strategy of brood parasitism—one of the most interesting aspects of cuckoo biology. A cuckoo will lay its eggs in the nest of another species, leaving the host species with the responsibility of incubating the eggs and caring for the offspring. In human terms, this would be akin to leaving the kids with the neighbours and then moving out of town. The North American brown-headed cowbird, which is not a cuckoo but a member of the blackbird family, and the common cuckoo mentioned earlier are probably the world's most successful and well-known brood parasites. But the yellow-billed cuckoo and black-billed cuckoo are not above resorting to this behaviour.

Typically, these Canadian cuckoos build flimsy nests of twigs and grasses in a small bush or tree, where they incubate their eggs and raise their young. But occasionally, for reasons that are not known, they choose to lay their eggs in other birds' nests. They favour other cuckoos or species that have similar coloured eggs to their own, such as the American robin and other thrushes. The similarity in egg colour presumably offers a greater chance that the host species will not realize the deception.

Once the egg has been accepted by the host bird, cuckoos have a few more adaptations working in their favour. First is a short incubation period of just 11 to 12 days, which allows their eggs to hatch before those of the host bird. Second is the remarkably fast growth of the nestling. While birds of similar size, such as robins, fledge from the nest in about 13 days, cuckoo young are ready to leave in about 7. They hatch from the egg blind and almost naked, but within two hours are able to lift their heads above the rim of the nest. They quickly begin begging for food, and even have small "sucking pads" in their mouths that may help them grasp it.

On the second day, they open their eyes and quickly become more agile. By the seventh day feather sheaths burst simultaneously—the young bird becomes fully feathered in about two hours. By the end of that day they are able to leave the nest, walking along nearby branches. Becoming mobile early gives them a little extra protection from predators and more attention from the host parents.

Cuckoos, it seems, are not as crazy as they sound.

Mark Peck is a technician in the ornithology section of the ROM's Department of Natural History.

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Krieghoff's Chronicle

This oil on canvas called *An Officer's Room in Montreal* was painted in 1846 by Cornelius Krieghoff, an artist regarded as the primary recorder of mid-19th-century life in Montreal and Quebec. His scenes of daily life were as well known and collected in his own day as they are today. For many years, this painting, one of the best-known works in the ROM's Canadian collection, was privately owned. It came to the ROM and into the public eye in Toronto in 1953 when it was displayed in the Canadiana Gallery.

ROM supporter Sigmund Samuel purchased the painting from Miss Helen Norton, who grew up in Coaticook, Quebec, in a mansion built by her father, a wealthy industrialist and inventor. In a letter to Dr. Samuel written in 1955, Miss Norton reminisced about the work: "When that painting hung in our Krieghoff room, for only Krieghoffs were hung in that room, I used to go in every morning to look at them, for that was the time we got the best light. The *Officer's Room* was the one I lingered over as it was a special favorite of mine."

Within months of its display at the ROM, Dr. Samuel received a request from Rolph-Clark-Stone Limited to create an offset reproduction of the painting for the firm's calendar and a separate art print reproduction, which would sell for $1—50 percent of which would go to support the Canadiana Gallery. It was technically challenging, but Miss Norton pronounced it "an exceptionally fine piece of work—the colouring and detail are so good." Now and then copies of it surface and to this day curatorial staff still field inquiries about the reproduction, the only one made from one of the ROM's premier paintings.

— Arlene Gehmacher

ONS Paint

tale of one Blackfoot warrior's exploits

In 19th-century Plains Indian society, a man's prestige was often measured by his war deeds. To ensure public recognition, pictographic records of his exploits were painted on highly visible surfaces, including bison robes, shirts, tipis, and tipi liners. Recently, the ROM acquired a tipi liner that adds significantly to its existing collection of Blackfoot war-exploit robes. It is one of perhaps as few as 15 such liners in museums worldwide, the earliest painted by Dakota Sioux around 1830.

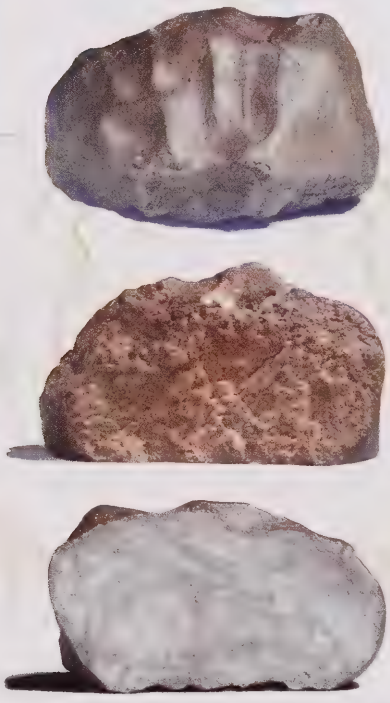
Made of cotton muslin and measuring 407 x 200 cm (159 x 78 inches), the ROM's tipi liner, unlike some examples, appears to display the deeds of a single individual, painted by one draftsman. Its pictographic record falls roughly into three tiers: the top tallies scouting expeditions as well as weapons and scalps captured; the middle records horse-raiding expeditions—indicated by a knife cutting a tether or footprints leading to a hand on a rein; and the bottom depicts gun battles.

The ROM acquired the tipi liner from George Terasaki, a New York antiquities dealer who first saw it hanging in James Luongo's Plume Trading and Bead Company Indian Museum in Munroe, New York, around 1970. Although it is without tribal documentation, certain motifs—such as the scout sign (an arc and zigzag), scalps, cutting of tethers, and abstract capturing hands—strongly suggest Blackfoot origins. The repeating rifles confirm that these events took place well after 1870 and the style of the figures points to a date of execution of about 1920. The Blackfoot Indians of Alberta and Montana continued to raid enemy horses well into the 20th century, even though they had settled on reserves by 1880. A number of Blackfoot fought in the First World War and displayed pictographic records of their deeds, not unlike their forefathers in the buffalo days. — Arni Brownstone

2005.90.1 GIFT OF THE LOUISE HAWLEY STONE CHARITABLE TRUST / ROBIN KOEHLER

Lunar Landing

Most meteorites are formed of leftover material from the beginnings of our solar system more than 4.5 billion years ago. The



NWA3163 / BRIAN BOYLE, ROM

majority originate in the Asteroid Belt, but certain rare types come from the moon and Mars. Both these bodies are considerably smaller than the Earth and have much less gravity. If a large enough meteorite impact occurs, surface material can be launched into space and, with luck, land on Earth. The ROM's newly acquired meteorite is one such example, a piece of lunar crust that was launched into space by an enormous impact on the moon. Found in 2001, it is one of the largest lunar meteorites in existence. — Ian Nicklin

Striking a New Pose

Boning up on c

When they were first reconstructed in the late 1800s, dinosaurs were assumed to have looked like giant reptiles. Through the early half of the 20th century they were portrayed in 3-D skeleton mounts and in artists' depictions either in a four-legged stance with their tails dragging on the ground like huge lizards or in awkward upright positions on their hind legs.

But during the late 1960s and early 1970s, paleontologists began to question the conventional understanding of these animals' appearance. To gain a better appreciation of how dinosaurs may have looked in life, scientists began comparing their bones to those of living animals—a process called comparative anatomy. Bones tell us a lot. The shape and position of joint surfaces, and roughened areas on the bones indicating where muscles and tendons were attached in life, are among the many clues to how these animals stood and moved. The latest research goes beyond examining the bones to include hi-tech computer modelling of dinosaur locomotion. Thanks to this information we know more today than ever before about

ILLUSTRATION, PAUL WATSON, WITH PHOTOGRAPHIC IMAGE FROM SHEILA DALTON

mparative anatomy
helped clarify how dinosaurs really
stood and moved in life.
By David Evans and Janet Waddington

BRIAN BOYLE, ROM

dinosaur posture and movement.

Particularly difficult for scientists to discern was the gait and stance of the duck-billed dinosaurs, or hadrosaurs, because of the great disparity in the size of their front and hind limbs. When the ROM's *Corythosaurus* was mounted in 1932 at the entrance to the dinosaur gallery, this hadrosaur stood on its hind legs like a giant kangaroo, with its head almost touching the 17-foot (5-metre) ceiling and its tail drooping along the ground. This pose was generally accepted as the correct one at the time—and certainly presented an imposing presence to an awe-struck public.

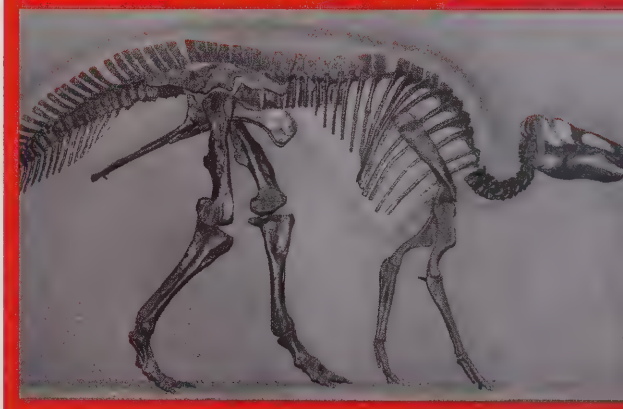
By the early 1970s, when paleontologists were questioning whether this pose was correct, many intact complete hadrosaur skeletons had been found, helping to provide clues. In an undisturbed hadrosaur skeleton, the backbone and tail are usually straight, lining up with one another. Bony tendons that run alongside the backbone from about the middle of the tail to the shoulders keep the back straight and stiff. With the backbone braced in this way, it would have been impossible for the animal to stand tall on its hind legs as depicted in the early mounts. In fact, to get the animals into these upright poses, the original mounters had to break and dislocate the tail vertebrae! You can see the bony tendons along the backbone of the ROM's *Gryposaurus*, which is still partially enclosed in the sandstone blocks in which it was collected.

Further evidence of a horizontal stance is found in hadrosaurs' hip bones. Standing on the hind legs would have placed the greatest weight load directly on the weakest part of the dinosaur's pelvis. It is unlikely the creature could have stood for long periods of time in that position, if at all. But when the backbone is brought to a horizontal position, the tail sticks out behind the animal—and off the ground—and the weight is borne by the strongest part of the pelvis, a much more likely scenario.

When the animal's backbone is positioned horizontally, the shoulders are located well below the hips, and the front feet are able to touch the ground. Unlike the clawed hands of the theropod dinosaurs (meat eaters), hadrosaurs had hoof-like structures on three fingers of each hand, suggesting that they actually did walk on four feet most of the time. Fossilized footprints attributed to hadrosaurs or closely related dinosaurs corroborate this posture. There are two clear sets of footprints preserved together: large back feet and smaller front feet.

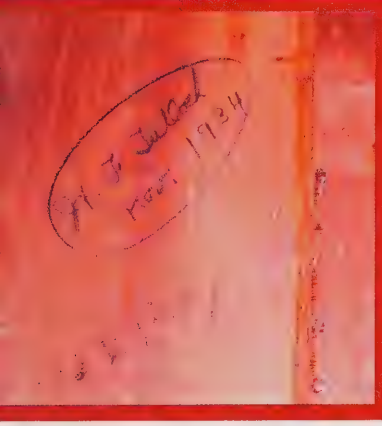
Such footprints can be seen clearly in a trackway that has been exhibited with the ROM's *Lambeosaurus* skeleton since 1974. At that time, the ROM was on the cutting edge of science when it exhibited its newly mounted *Lambeosaurus* skeleton in a horizontal walking pose with its feet in the tracks. The fact that the other existing mounts were not changed at the same time is more a function of the great difficulty of totally dismantling their welded metal frameworks than a belief that the old postures were accurate. But in the new galleries, we have been able to correctly re-mount *Corythosaurus* and eight other dinosaurs.

Similar reasoning can be applied to other dinosaurs. Until 2005,



ROM ARCHIVES EXCEPT PHOTO OF SIGNATURE: JANET WADDINGTON

The Early Years Clockwise from top left: W. A. Parks collected the ROM's first dinosaur *Gryposaurus* in the Red Deer River Valley, Alberta, in 1918. The pieces are wrapped in protective plaster for transport; the raising of *Edmontosaurus* in 1934. Perhaps one of these in-



dividuals is H. F. Tulloch; *Gryposaurus* on the wall at the back of the original third-floor gallery; *Corythosaurus* as it appeared at the entrance to the gallery in 1932; signature on the back of the *Edmontosaurus* mount; *Edmontosaurus* on the wall.

the ROM's theropod *Albertosaurus* was mounted standing almost upright on its back legs, with its tail touching the ground. Its short arms and clawed hands leave no doubt of its bipedal stance (in contrast to the quadrupedal stance of the hoofed hadrosaur), but its awkward hunched-over posture was anatomically incorrect. The *Albertosaurus* is another of the dinosaurs to be remounted, and now appears with its backbone horizontal and its tail straight out behind it to counterbalance the weight of its body and head—a much more dynamic and scientifically informed posture.

In the new James and Louise Temerty Galleries of the Age of Dinosaurs opening December 15, 2007, all the 3-D mounted dinosaur skeletons are posed to represent our best understanding of them to date, fuelling the imaginations of countless children with a realistic sense of how these magnificent animals really moved on the Earth millions of years ago. ROM

Dinosaurs Get a Move On

Digging through ROM history for clues about how these behemoth skeletons made a move

By Janet Waddington

BRIAN BOYLE, ROM

In December 2005, for the first time ever, two dinosaurs were installed on the ROM's main floor, giving them new prominence for visitors entering the building. With the opening of the Michael Lee-Chin Crystal, *Prosaurolophus* and *Edmontosaurus* are visible

from the new Bloor Street entrance—a fitting drawing card for a museum famous for its hadrosaur collection. While the placement of these dinosaurs within the building is new, their presence at the ROM is not. Visitors may remember them from the much-loved Alberta Badlands exhibit in the old dinosaur gallery that closed in January 2005.

As coordinating curator for the new James and Louise Temerty Galleries of the Age of Dinosaurs, scheduled to open December 15, I have been concerned not only with what specimens will be displayed in the gallery, but also how these large skeletons might be moved to their destination. Very early in the gallery's design, the planning team decided to increase the diversity of dinosaurs on display. But with new ones being added, we could not use all the existing mounts from the old gallery. Reluctant to dismantle them, we were left wondering where they could go if not in the new gallery. Fortunately two of our biggest mounts were assigned space on the main floor—*Prosaurolophus* in Samuel Hall ✿ Currelly Gallery and *Edmontosaurus* just beyond in Canada Court. The snag, we realized, was how to get them there.

This was not the first move for these dinosaurs. Both had changed locations in 1972, although for that move they did not have to go through any doors or up or down stairs. But *Prosaurolophus*, one of the ROM's first dinosaurs, had been installed on the third floor of the original 1914 building before it and several other dinosaur skeletons were moved down to the second floor of the new building in 1932. This would have been an enormous undertaking. Wondering how on earth it was done, I undertook a fun but ultimately unfruitful search through various archives for any mention of the move.

My search began in the ROM's own archives, checking annual reports by ROM paleontologists W. A. Parks and L. S. Russell. The first mention of dinosaurs came in a booklet about the new Museum's paleontology galleries written by Parks for delegates to the International Geological Congress that visited the ROM in 1913. Parks noted that empty space in the galleries was reserved for erecting large vertebrate skeletons. At that time the Museum had very few vertebrate fossils, including some fish and turtles from Alberta.

In 1918, Parks began making regular collecting excursions to Alberta. That first year he collected a hadrosaur, *Gryposaurus,* the ROM's first dinosaur. In a note in the *University of Toronto Monthly* in June 1920, Parks is quoted as saying that the animal would have been about 17 feet (5.25 metres) tall while "in its natural posture."

The mount was assembled in the gallery. Technicians mounted blocks of sandstone containing the partially exposed bones in a large wooden frame. The resulting large and extremely heavy plaque was raised for mounting on the wall using a scaffold and pulley.

Parks's ensuing annual reports chronicle the addition of more dinosaurs, including *Parasaurolophus* in 1920, *Prosaurolophus* in 1921, and a partial skeleton of *Albertosaurus* in 1923. Numerous mammal skeletons from the more recent Cenozoic Era were also added to the gallery.

In a February 1923 report Parks noted:

ROM ARCHIVES

The Middle Years Clockwise from top left: Lowering a wall mount in 1972; moving *Corythosaurus;* the Badlands exhibit with three wall-mounted dinosaurs (L to R: *Prosaurolophus, Gryposaurus, Edmon-*

tosaurus); *Parasaurolophus* in the Cretaceous diorama; *Albertosaurus* in the 1974 gallery; *Corythosaurus* in the Cretaceous diorama.

During the past six years . . . five splendid skeletons, some of them new to science, have been mounted, and a larger number are housed in the basement awaiting the work of the preparators. Unless greater gallery space is made available in the near future, these remarkable objects must remain inaccessible to the public.

By September 1928 the Museum was planning a major expansion. Parks recommended a complete rearrangement of the ROM with the dinosaurs on the second floor, although he acknowledged that they might prove too large to be moved. We know that somehow he did manage to have them moved, but I was still searching for clues as to how this was done.

While helping me search the ROM's archives, librarian Arthur Smith came across some paperwork, muttering, "Oh, you're probably not interested in these letters." But indeed I was! The papers were copies of correspondence between Piggott Construction, Chapman and Oxley Architects, and University of Toronto superintendent of Buildings and Grounds, A. D. LePan. At last, a mention of dinosaurs. The letters indicated the new gallery space would be ready to receive dinosaurs in December 1931.

A search of the Piggot Archive at McMaster University and the Chapman and Oxley Archives in the Provincial Archives of Ontario revealed no clues about the move, nor did the Toronto newspapers. But while I was searching at U of T —in vain yet again—for clues in the daily journals of LePan, archivist Harold Averill suggested I check Dean Maxwell's journals.

As assistant superintendent of Buildings and Grounds, Maxwell appears to have been the university's man on the ground during most of the Museum expansion. Among his notes, I found the following tantalizing clue:

Tuesday Dec. 29 1931 – Took Clarke and Roberts on temporarily under D'Arcy to guard Museum at partition between old and new buildings while moving of dinosaurs takes place.

(These fortunate individuals were paid the princely sum of $25 a week to work from 7:30 am to 7:30 pm, seven days a week). The trail was getting warmer. And, finally, the jackpot, such as it was:

Thursday Jan 26 1932 – Dominion Bridge bringing down the largest of the dinosaurs.

Dominion Bridge was the steel company involved in building the Museum's first addition. Unfortunately, though, I could find no further information about how the dinosaurs were "brought down." We do know that the huge wall mounts, weighing several tonnes each, were apparently moved intact down two flights of stairs: there is no sign that their original massive wooden frames had been altered. We ourselves had to cut down these same frames to get the dinosaurs out of the gallery years later. I wondered if the mounts might have been hoisted by crane and put through an unfinished window, but asking people who may have heard stories of the move turned up no leads.

Coincidentally, J. Morrow Oxley of Chapman and Oxley Architects, the firm behind the Museum expansion, was my grandfather. My

father, Loren Oxley, also an architect, was keenly interested in the Museum and occasionally accompanied his father on site visits during the construction. He would have been 14 years old when the dinosaurs were moved and must have been aware of the details. Unfortunately he is no longer available to tell us. While he was alive, I never dreamt I'd be involved in the moving of the dinosaurs. As a curator of invertebrate paleontology, I had no involvement with backboned creatures and never foresaw my involvement in the dinosaur gallery. My father left behind only a frustratingly incomplete account in his 1983 *Rotunda* article: "The dinosaurs . . . were successfully moved to the second floor of the new wing, intact and undamaged."

Parks, too, reveals little in his annual report for November 1931/1932, dismissing the whole move as an inconvenience, and briefly mentioning that "a large open mount of *Corythosaurus* was erected." This hadrosaur skeleton, which stood at the entrance to the new dinosaur hall, actually determined, in part, the building's design. Parks had worked with the architect to ensure that the second floor of the Museum's new wing had extra-high ceilings to accommodate the expected 17-foot (5.25-metre) height of this dinosaur—the height he had earlier predicted for a natural pose of *Gryposaurus*.

As the ROM was still a department of the University of Toronto at that time, university building staff took on most of the heavy installation work. When *Edmontosaurus* was taken off the wall in 2005, we found a signature on the back: "H. F. Tulloch, Nov. 1934." ROM technicians came across a similar signature on the back of the mammal fossil bone bed "Made by H. F. Tulloch, U of T Carp Shop, Jan 1929."

By the time the next major changes were made to the dinosaur gallery, the story became easier to follow. A major renovation begun in 1967 occurred within memory of people still working at the ROM. Beginning in 1971, all the ROM's dinosaurs were relocated within the second-floor dinosaur gallery. The floor was cleared of cases and ROM technicians and preparators lowered the large plaque mounts onto their backs, dragged them into their new positions using pulleys attached to the floor, then raised them up against the wall with pulleys and metal scaffolding. The tall, free-mounted *Corythosaurus* was jacked onto rollers and dragged into position.

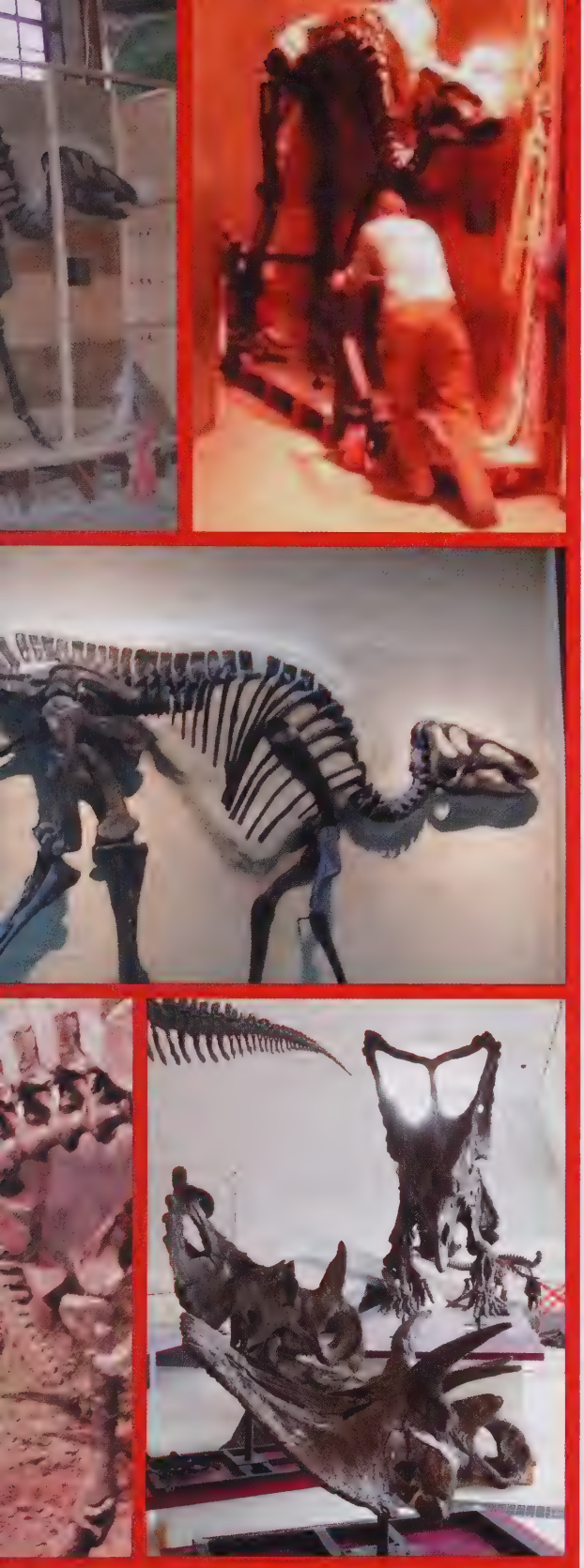
Carpenters, technicians, and artists built the new gallery around the specimens, creating fake rock strata for the Alberta Badlands exhibit and Jurassic and Cretaceous landscapes for the habitat exhibits. A new mount of the hadrosaur *Lambeosaurus* was created, in a walking pose with its feet in a recently collected cast of fossil footprints.

Some of the specimens from the old gallery were disassembled and placed in storage. The presentation style of the day focused on dioramas, so fewer dinosaurs could be displayed in the new gallery, which opened March 11, 1974. But a few of these specimens will once again be on display in the new Temerty Dinosaur Galleries.

This brings us to Renaissance ROM, the Museum's current expansion project, when I came into the story. All the specimens in the 1974 gallery had to be removed and either placed in storage or conserved

The Crystal Years Clockwise from top left: *Edmontosaurus* skeleton cut down for the move; moving *Edmontosaurus* around the second-floor Rotunda; *Edmontosaurus* in place on the first floor. This pose approximates the way many hadrosaurs are preserved in the field, which of course is close to their natural orientation—in sharp

JANET WADDINGTON



contrast to the early reconstructions; horned dinosaurs in the Temerty Dinosaur Galleries: skulls of *Arrhinoceratops* and *Centrosaurus*, foreground, and the newly remounted *Chasmosaurus* skeleton, background; Matt Fair and Peter May of Research Casting International cutting apart *Allosaurus* in summer 2004.

for display, in preparation for being re-mounted in the new galleries on the second floor of the Michael Lee-Chin Crystal. Since I had found so few clues in the archives, the gallery team would have to innovate.

Logistically, the free mounts were simple to move: they had to be cut apart, resulting in easy-to-move pieces. *Albertosaurus* was the first to go and technicians and volunteers painstakingly conserved the bones before sending them to Research Casting International (RCI) for re-mounting into a more scientifically accurate pose. In sharp contrast to the old mounting method in which the bones were drilled, fitted with metal rods, and welded together, the new 3-D skeleton mounts have a modular framework so that individually mounted bones can be readily removed. In all, nine of our free-mount dinosaur skeletons are undergoing full or partial re-mounting by RCI.

But the four wall-mounted hadrosaurs posed a challenge. Moving them would be like moving ponderous chunks of rock. RCI undertook the task of preparing and moving the mounts. First they shifted the Badlands exhibit to make room for new second-floor washrooms and an emergency exit. They protected the dinosaurs with plywood boxes while construction crews demolished the gallery around them.

The two hadrosaurs destined for the first floor had to be moved downstairs via the freight elevator. This entailed getting them into the narrow second-floor Rotunda mezzanine and around several tight right-angle bends. If you've ever moved a king-sized mattress into a tiny apartment you'll have some idea of what we were up against.

In addition, the frames were too tall to fit into the elevator as they were. Cutting off the tops of their massive wooden back panels—right down to the edge of the bones—then jacking the remaining frame onto casters, gave us precisely one inch to spare. *Prosaurolophus* was short enough to get around all the corners. But *Edmontosaurus,* at more than 25 feet (7.7 metres) in length, was too long to be moved intact. Its tail had to be removed and the frame cut right to the back of the back legs before it could be rolled to the freight elevator. I was holding my breath the whole way.

Once on the first floor, RCI again jacked up the two hadrosaurs and mounted them against the wall in their current positions, then built up their backgrounds and added new frames. We took advantage of the fact that *Edmontosaurus*'s tail had to be removed, having it repositioned when the sections were put back—its tail is now raised almost in line with its back instead of drooping on the ground, much closer to its natural pose. The two remaining wall mounts, *Parasaurolophus* and *Gryposaurus,* were moved into the Lee-Chin Crystal in May and placed in their final positions in the new gallery. They went in easily through an existing tall window opening that is now a fire door linking the Hilary and Galen Weston wing to the Lee-Chin Crystal.

As ROM staff had in the past, we managed to successfully move these huge skeletons to their new home. (And future curators will now know how we did it!) When the galleries open in December, the dinosaurs will once again take their place, some in their fourth location, to thrill new generations of Museum visitors young and old. ROM

Fashioning a New Photography

How the blurred space between commercial and fine-art photography is being staked out by some of fashion's best photographers.

Alex vs Alex shooting Greta Hodgkinson, principal dancer with the National Ballet, wearing Paddye Mann.

[Daniel Faria Observes]

In the last decade, fashion photography has risen to a prominence never experienced before in the worlds of fine art and photography. Take the work of contemporary photographers David LaChapelle, Mario Testino, and Steven Klein—artists whose fashion shoots were once confined to magazines such as *Vogue*, *W*, and *Vanity Fair*. These days, their work can be seen in art galleries, museums, and international art fairs across the globe. The fine line between commercial fashion photography and fine-art photography is blurring, thanks in part to pioneering work that pushed these boundaries by predecessors Horst P. Horst, Irving Penn, and Guy Bourdin. Their fashion and portrait photographs not only appeared in fashion magazines, such as *Vogue* and *Harper's Bazaar*, but were also exhibited and collected by museums such as New York's Museum of Modern Art and The Metropolitan Museum of Art as examples of important, cutting-edge work in the history of photography.

Many of today's fashion photographers have moved into the realm of motion, creating music videos, feature-length films, and documentaries. To find the roots of this phenomenon, one need only think back to the dawn of MTV with fashion photographer Herb Ritts directing the music video for Madonna's song "Cherish" or to Bruce Weber, known for his iconic Adonis ads for Calvin Klein underwear, directing the sexy video "Being Boring" for the Pet Shop Boys. It's not unusual these days for leading musicians to choose fashion photographers to direct their videos. LaChapelle has worked with No Doubt, Gwen Stefani, and Avril Lavigne. Jean Baptiste Mondino has collaborated with Madonna and Björk. And Rankin shot his first music video, "Say it Right," for Nelly Furtado.

LaChapelle has also ventured into documentary filmmaking with his directorial debut *Rize*, which looks at LA's inner-city phenomenon of krumping, a fast-paced dance craze. Other artists who have blurred the lines between fashion photography, fine-art photography, and video include Stephane Sednaoui, Inez and Vinoodh, Nick Knight, and Floria Sigismondi.

As director of the Monte Clark Gallery Toronto, and someone with a keen interest in fashion and design, I find these overlays and crossings of traditional boundaries of art disciplines stimulating, and as audiences become more sophisticated it's clear that distinctions are no longer necessary. In our electronic age it is the indistinct grey area that is far more exciting and relevant.

It was in thinking about this blurry, grey area and its multi-faceted approach to art and photography that I invited four photographers—George Whiteside, Graydon Sheppard, Talia Shipman, and Alex vs Alex—to participate in a fashion photography event in the ROM's new Michael Lee-Chin Crystal. I was familiar with their work from discussions in Toronto art circles and seeing their exhibitions and magazine spreads. These artists represent a wide variety of techniques, approaches, and styles as well as a range in years of experience. I found this collision of styles and experience provocative and knew it would make for a unique event and dynamic works, which are reproduced in part on these pages. ROM

BRIAN BOYLE, ROM

In June 2007 four top photographers captured their unique perspectives on fashions inspired by the Michael Lee-Chin Crystal.

[Crystal Views / Alexandra Palmer]

On June 11, 2007, the ROM hosted a grand *défilé* and fashion shoot that celebrated and inaugurated the Patricia Harris Gallery of Textiles and Costume on the fourth floor—C4—of the Michael Lee-Chin Crystal. Devised to unite the most daring architectural space in Canada with contemporary fashion and photography, the C4 shoot provided an exhilarating opportunity to see fashion in motion in the Museum. Under the natural afternoon light and among guests from the fashion and art worlds, donors, and ROM Members, 12 Canadian fashion designers each escorted a fashion model wearing an original creation inspired by the Lee-Chin Crystal.

Today, fashion shows are broadcast on television and computers, but in the early 20th century they evolved as a way for couturiers to present their designs to private clients within the Paris couture house. Called *défilés,* these novel theatrical events were first recorded in sketches published in leading fashion magazines. By the 1920s, photography had become a workable medium for disseminating the latest designs, and illustrations were replaced by photographs. Since then, fashion photography has attracted many leading artists of the day—Edward Steichen, Man Ray, Horst, Cecil Beaton, Irving Penn, Guy Bourdin, and Helmut Newton to Sarah Moon and Patrick Demarchelier—whose iconic fashion images span the 20th to 21st centuries.

Historically, the disciplines of photography and fashion have symbolized, synthesized, and reacted to the latest nuances of modernity, which is why we are so fascinated by them. Lavish photo spreads in glossy fashion magazines are as powerful and lush as Old Master paintings. Fashion and photography are the avant garde in our daily lives. Under the hand of trained and original artists, fashion and photography can quickly respond to the natural and built environments—they can pinpoint, comment on, and help disentangle the meaningful and the puzzling threads of our society, our anxieties, and our desires. Both are on the pulse of the latest currents in high and low art. Indeed, the melding of the two in recent decades challenges us to unravel who is influencing whom. Fashion designer Karl Lagerfeld has become a photogra-

ABOVE: THE C4 FASHION DESIGNERS AND MODELS POSE (LEFT TO RIGHT): ADRIENNE FORD OF ELITE MODELS IN PINK TARTAN WITH KIMBERLEY NEWPORT MIMRAN (MAKEUP BY ANDREA CLAIRE WALMSLEY FROM JUDY INC., ASSISTANT: HELEN KRISPIS FROM PINK TARTAN) • JEREMY LAING WITH STEFANIE HILL OF ELITE MODELS • VAL OF FORD MODELS WITH IZZY CAMILLERI • FRANCO MIRABELLI WITH VERONICA OF ELITE MODELS (HAIR AND MAKEUP BY JACKIE GIDEON, SHOES/ACCESSORIES PROVIDED BY FRANCO MIRABELLI) • MELLA OF FORD MODELS WITH DAVID DIXON (STYLIST PETER FITT FROM THE ARTIST GROUP, HAT BY WILDHAGEN FOR DAVID DIXON, SHOES BY TOWN SHOES) • MODEL IN JUMA BY ALIA & JAMIL JUMA WITH JAMIL • LIDA BADAY DESIGN MODELLED BY

TALIA SHIPMAN

pher while fine artist Vanessa Beecroft's staged and photographed events rely on our understanding of fashion shows for meaning.

The dramatic results of the ROM's C4 fashion shoot paid homage and added to this history. Each of the photographers approached the gallery, and the fashions it inspired, in his or her own way. Alex vs Alex and Talia Shipman set up lights under the gallery's sloping windows, walls, and ceilings. In white jeans à la David Hemmings' classic photographer's garb in *Blow-Up* (1966), George Whiteside manoeuvred his camera and flash unimpeded: a few days prior he had prepared his pristine canvas—a composite image of the empty gallery. Maverick Graydon Sheppard combined historic and modern technology by using a stereoscopic toy camera—a Loreo 321—while posing his subjects in the stairwell.

Fashion and photography have the capacity to be modern, reactive, and immediate. The C4 images set within the Patricia Harris Gallery are not only a tribute to Patricia Harris, whose husband named the gallery in her honour, but a brilliant fusion of fashion, photography, and architecture—a vibrant contribution to the Museum and to our contemporary culture. ROM

[About the Gallery]

When the ROM unveils the first installation in the new Patricia Harris Gallery of Textiles and Costume this spring, the historic fashions will be static. Artifacts will be hung on armatures that strive to evoke the desirable corseted silhouettes of past centuries and the variety of fashion forms. An important and beautiful mid-18th-century formal English court dress of yellow silk and gilt lace, for instance, will be part of the inaugural display.

But when it is on view, you will not be able to hear the rustle of silk, or see the undercurrents of air filling the draped back and the skirt as the wearer sweeps into a ballroom. It is now an "artifact," and the Museum has a responsibility to minimize such movements, which could rapidly damage the 250-year-old textile. Fashions on display in museum collections must be shown devoid of those who wore and animated them.

But the ROM's historical textile and costume collection does serve as a rich resource and inspiration for contemporary design. It represents the highest levels of achievement by known and unknown, amateur and professional weavers, printers, and skilled needle men and women, and offers a myriad of different ways of draping, cutting, and manipulating cloth into clothing. The collection dates across centuries and cultures, a virtual United Nations of cultural inventions bound by textile. The juxtapositions seen in this broad collection are intriguing. The Asian technique of using uncut or minimally cut cloth exemplified in the kimono can be seen in contrast to the Western tailoring tradition that has its antecedents in the Middle Ages and was refined in the 18th century. Contemporary design owes much to both, seen in the Museum's collection. Rei Kawakubo's work fuses Japanese-inspired rectangular cutting techniques with traditional Savile Row tailoring, which she then artfully deconstructs.

As designers from around the world continue to look to past examples of art and fashion for inspiration that echoes our own time and offers suggestions for the future, the Patricia Harris Gallery of Textiles and Costume will be a fruitful source for such inspiration.

—Alexandra Palmer

RACHEL BRYAN • GRETA HODGKINSON, PRINCIPAL DANCER WITH THE NATIONAL BALLET OF CANADA, WITH PADDYE MANN • JOEFFER CAOC WITH JENNA JUDD OF FORD MODELS (STYLING DIRECTION BY JIMMY MOORHOUSE FOR PLUTINO GROUP) • PAT MCDONAGH WITH MARY BRISEBOIS IN PAT MCDONAGH COUTURE (HAIR BY ERIC DEL MONACO OF SALON DANIEL—THE SOHO, MAKEUP BY LINDSAY CHOI, CRYSTAL EARRINGS BY KAREN MCFARLANE, DIAMOND JEWELLERY BY ALON TWAIN) • TEGAN OF ELMER OLSEN MODELS IN COMRAGS WITH JOYCE GUNHOUSE + JUDY CORNISH • JENNIFER HALCHUK AND RICHARD LYLE OF MERCY FLANKING MODEL JESSICA LEWIS OF ELMER OLSEN MODELS.

[Daniel Faria's Take: The C4 photographers and their work]

George Whiteside

For more than 30 years veteran photographer George Whiteside has been taking photographs. A well-known and respected figure in the Toronto fashion and art scenes, his extensive portfolio includes fashion shoots for *Vogue*, *W*, *Fashion*, and *Flare*, as well as retailers Holt Renfrew and Harry Rosen, among others. His work can be found in the permanent collections of the Canadian Museum of Contemporary Photography in Ottawa and the Art Gallery of Hamilton, and his nudes and travel photographs have been widely exhibited. His usual sleek compositional photographs are shown here in a digital composition. He shot the gallery empty, highlighting its pristine white, angular walls. Each model was also shot individually and then digitally placed carefully within the space to create a dynamic, virtual group portrait of the event. Fashions, left to right: Franco Mirabelli, Jeremy Laing, Mercy, comrags, Joeffer Caoc, Izzy Camilleri, Pink Tartan.

Talia Shipman

In spring 2007, Talia Shipman graduated from the Ryerson University School of Image Arts with a Bachelor of Fine Arsts in photography. In the brief time since then, she has exhibited in several exhibitions throughout Toronto, including the prestigious Magenta Foundation's "Flash Forward: Emerging Photographers" publication and exhibition. Her portfolio includes fine-art work as well as commercial fashion photography and editorial work. She brings a strong, young, and stylish female perspective to the C4 shoot. Her photographs are lyrical, striking, and posed with a gorgeous sense of composition that exploits the strong lines of the models, the garments, and the space. Scratching the edges of the photographs added a dynamic crystallized quality that mimics the ROM's crystal form. Fashions, clockwise from top left: Franco Mirabelli, Paddye Mann, Pat McDonagh, JUMA.

Graydon Sheppard, a 2005 graduate of the Ryerson University School of Images Arts–Photography Studies, has quickly become a young photographer to watch. In addition to having his own fine-art photography practice, he is also making a name in commercial shoots and music videos. In the past few years he has exhibited in various exhibitions and was the toast of the Outdoor Art Show in 2005. For C4, Graydon took photographs using a stereoscopic camera, creating eerie photographs by physically taking the models out of the gallery space and placing them in the staircases and hallways of the Museum. To view the photographs from this shoot in their true stereoscopic format, visit Graydon's Web site at www.graydonsheppard.com/rom. Fashions, left to right: Jeremy Laing, Dixon (lower), comrags, Joeffer Caoc.

Graydon Sheppard

Alex vs Alex

The young duo Alex vs Alex—Alex Gray and Alex Ioannou—is creating buzz with their fashion photographs and staged portraits. At the CONTACT 2007 launch, their portrait party had the crowd posing in tableaux with the images then simultaneously projected on screens throughout the space, creating a powerful energy. Both Alex and Alex bring a unique and edgy look to their pictures. Typically staged and highly controlled, their work is daring and always focused on the portrait. For C4, the two quickly scouted a space, brought in their lights and equipment, and set off to take beautifully composed and styled images with a strong focus on the presence and personality of the model, emphasized through the garment she wore. Fashions, left to right: Pink Tartan, Mercy, Lida Baday (lower), Izzy Camilleri.

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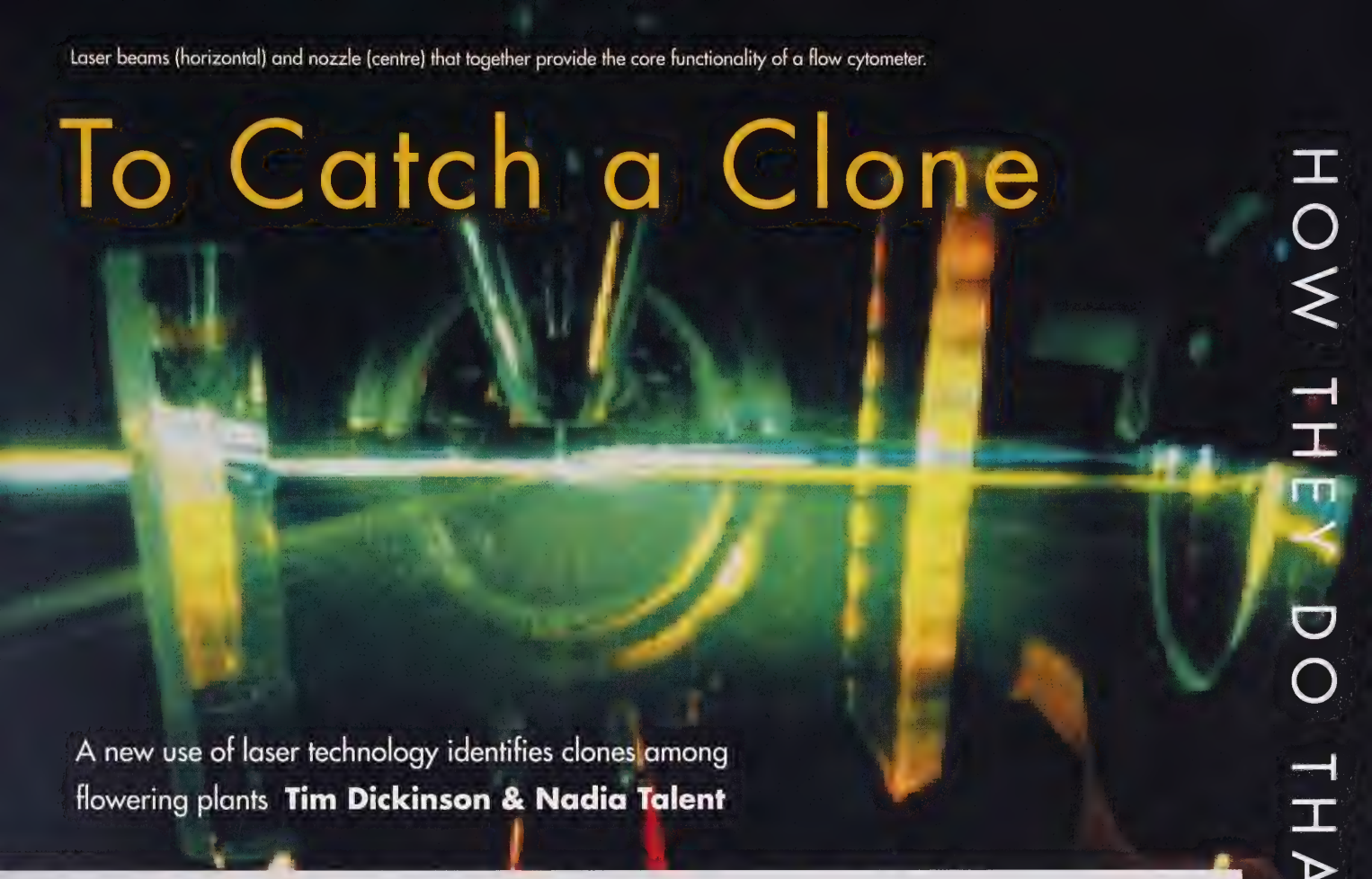


Laser beams (horizontal) and nozzle (centre) that together provide the core functionality of a flow cytometer.

To Catch a Clone

A new use of laser technology identifies clones among flowering plants **Tim Dickinson & Nadia Talent**

Conducting field research around the world and bench work in the ROM's own laboratories, ROM curators study the life sciences, art, archaeology, and world cultures. This new column offers a glimpse into their techniques.

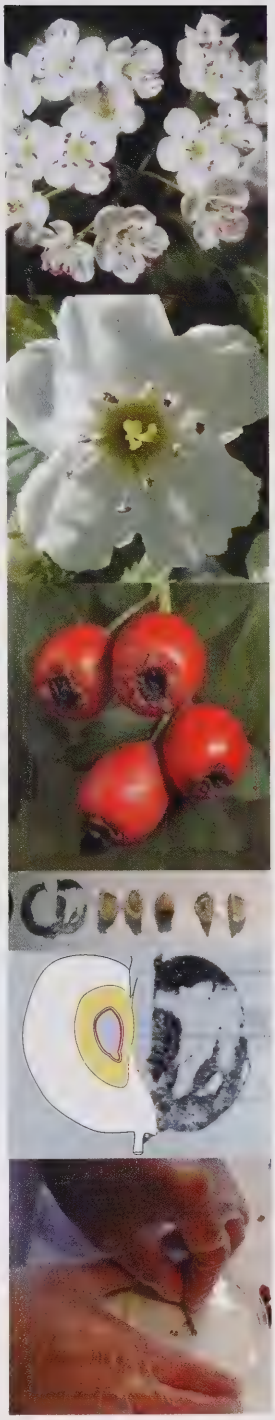
In their studies, botanists must understand the patterns of variation they observe in groups of plants in order to categorize them. If they see a local population of plants that differs from other populations nearby, they might think they are seeing a new species. But if the "different-looking" plants are all genetically identical—in other words are members of a clone—they aren't necessarily considered a species, since individual plants in a species are expected to be genetically variable.

Most plants reproduce sexually just like humans and other animals, and therefore the DNA varies from one individual to another. But long before humans created Dolly the cloned sheep, some plants have been able to reproduce asexually, by cloning—the offspring are exact replicas of the parent, and have exactly the same DNA.

Some plants clone themselves by sprouting new shoots from their roots or by sending out runners, and the new clones are located near the parent plant. Others, such as hawthorn trees, are able to clone themselves through their seeds, and these clones can be dispersed far from the parent plant. Recently, a technique used for more than 30 years for cancer diagnosis and other purposes has been adapted to reveal how a plant reproduces. Our lab is one of a small number that has been able to use this technique to tell whether seeds, in our case from the hawthorns we study, were produced sexually or asexually.

Briefly, here's how reproduction works in flowering plants such as hawthorns. Sexual reproduction involves *two* fertilizations. First, a cell divides by a process called meiosis, halving the number of chromosomes, and thus the amount of DNA. This is similar to the way animals reproduce. But unlike animals, the plant parents make pairs of gametes (sex cells) instead of just one each—in the ovule there is one egg cell and one "central cell," while in the pollen grains, there are two sperm. The egg cell is fertilized by one sperm; this produces an embryo from which a new plant can grow. The central cell is fertilized by the

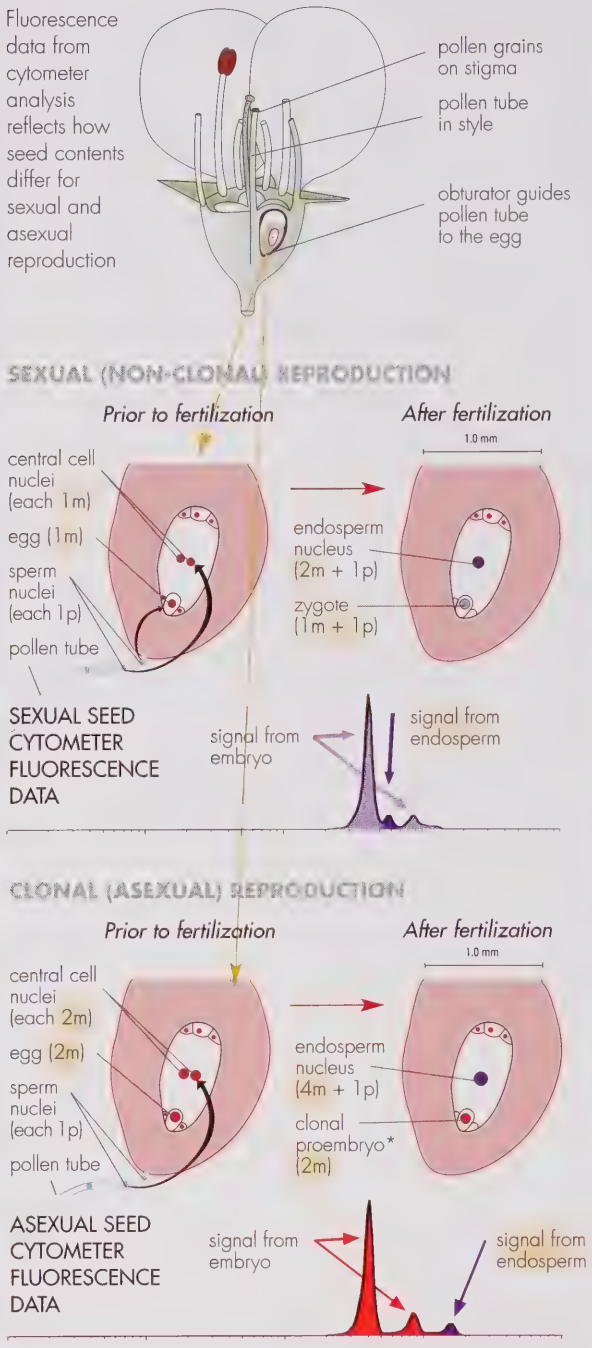
IMAGE ADAPTED FROM "THE HISTORY AND FUTURE OF THE FLUORESCENCE ACTIVATED CELL SORTER AND FLOW CYTOMETRY: A VIEW FROM STANFORD" LEONARD A HERZENBERG ET AL *CLINICAL CHEMISTRY* 48 10 2002



DIAGRAMS TARA WINTERHALT, ROM / FLUORESCENCE GRAPHS © NADIA TALENT / PHOTOGRAPHY (TOP TO BOTTOM) TIM DICKINSON; NADIA TALENT; R. PRESGRAVE © ROM; TIM DICKINSON, TARA WINTERHALT; NADIA TALENT

Above left, top to bottom: Hawthorn flowers; close-up of a flower; hawthorn fruits; hawthorn fruit in section, showing the woody stone that encloses the seed (at the left, the mature seed in section shows the tissues analyzed by the cytometer); seeds are chopped in stain in order to release the nuclei.

SEED FORMATION IN HAWTHORNS



*egg that develops into an embryo without fertilization

Above right, top diagram: Hawthorn flower in section, and the pathway of the pollen tube (blue dashed line) from the stigma to an ovule. **Middle:** Events within the ovule at the time of double fertilization (two arrows). **Bottom:** Events within the ovule when the egg is produced without meiosis, and develops into an embryo without fertilization; only the central cell is fertilized (arrow). In these diagrams *m* and *p* stand for maternal and paternal sets of chromosomes. As more sets of chromosomes are present in the endosperm nuclei, the endosperm's cytometry signal (purple) shifts to the right.

other sperm; this forms the endosperm, a nutritive tissue that helps the seed grow. Plants that reproduce asexually make clones of themselves by producing egg cells without meiosis, and embryos without fertilization.

Telling the two types of embryos apart—those of clonal seed and those of sexual seed—is difficult. But the two kinds of endosperm have an exciting difference—because meiosis does not occur, endosperm nuclei from clonal seeds contain more DNA.

We find out how much DNA there is in the endosperm by measuring its fluorescence. First we release the nuclei from cells of the endosperm and embryo—which contain the DNA that we are interested in—by chopping individual seeds with a razor blade. We add a stain that binds to the DNA and then activate it by shining the laser beam of an instrument called a flow cytometer on it. The cytometer measures fluorescence of the individual nuclei as they flow past the laser. The amount of fluorescence is proportional to the amount of DNA.

A graph of the fluorescence reveals that endosperm signals differ significantly for the two reproduction methods. In clonal seeds, the endosperm peak is further to the right because there is more DNA in each nucleus

That's how we tell a clonal seed from a sexual one, and learn which hawthorn trees are cloning themselves—which informs our decisions about whether to recognize a new species.

Tim Dickinson is a senior curator of botany and Nadia Talent is a postdoctoral researcher in the Green Plant Herbarium, ROM.
Written with the assistance of Matthew Hébert-Lee and Kelvin Chau. We are indebted to the University of Toronto Faculty of Medicine, Department of Immunology, for the use of their equipment, and to Cheryl Smith for flow cytometry advice.

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The Paleo Team: Building the new James and Louise Temerty Galleries of the Age of Dinosaurs

The team (left to right): Kevin Seymour, Pete Fenton, David Evans, Janet Waddington, Brian Iwama, Ian Morrison, and Kathy David with *Chasmosaurus belli* from the Late Cretaceous (70 million years ago) of Alberta.

Innovation is the word that comes to mind when I sit down to talk to the team of curators and technicians who are developing the new James and Louise Temerty Galleries of the Age of Dinosaurs. With no dinosaur curator on staff when planning began five years ago, Janet Waddington, assistant curator on the invertebrate (no backbone) side of paleo life, took on the job of gallery coordinator. And the job was big. A number of iconic new dinosaurs had been purchased and many others were being taken out of storage. The previous gallery was not modular, so everything was welded into place, and the skeletons sustained some damage while being removed from their previous exhibits.

To help with the heavy workload of repairing, preparing, and creating two new galleries (the Gallery of the Age of Mammals opens at the same time), two technicians, Kathy David and Pete Fenton, were seconded from the invertebrate side. Quickly they had to get up to speed on vertebrates. They were mentored by Ian Morrison, a vertebrate technician, who taught them how to use specialized vibro tools and mini-sandblasters to clean the skeletons, and different adhesives and fillers to harden fragile bones, while he worked on the complex moulding, casting, and welding.

Kathy removed many skeletons from their old bases. "All their little feet were covered with concrete," she says, so she had to clean, fix broken bones, and consolidate. It would take six weeks to complete a large skeleton. Pete built two displays from scratch. "You don't get a lot of experience with big specimens because there aren't as many of them," he says. "But in no time you learn how to unglue yourself from a camel," he jokes. Brian Iwama, a vertebrate technician, also worked on the specimens and was keeper of the list of jobs.

Another challenge for the team was limited working space. An area of the old gallery was converted into a large workroom, and was quickly dubbed the Jurassic Parking Lot. The skeletons, all on wheels, were lined up in the space. "Sometimes we felt like parking valets rearranging skeletons as things came through from the old gallery," says Brian.

Janet applied her expertise from working on previous gallery teams. "I learned how to spot problems, like the lack of enough circulation space around the large specimens." The importance of having good barriers was another issue, she says. As a result, the team came up with what they called the "Raptor Factor," in which a tall staff member would test the barriers to see if he could reach the skeletons from behind them.

The team worked smoothly together, relying on each other's strengths. "Kevin (coordinator of the Age of Mammals gallery) had a lot of ideas for the gallery, and he's the person who knows the vertebrate collections better than anyone," says Janet. David Evans, the new dinosaur curator who came in near the end of the process, points out the amazing job Janet did in coordinating the gallery, while Kevin and Janet relied on Ian for aesthetics. "He has a very good artistic eye, and his rearrangement of the horned dinosaurs made the exhibit work," says Kevin.

"The thing that surprised me the most after five years of planning," he adds, "was how much last-minute tweaking there is and what a big difference it makes." The process is something like working on a thesis, says David, who recently completed his own. "There's the denial, and the stage where you think it'll never get done." But all the chapters are now coming together.

And the team agrees on two things: It's wonderful to see so many more specimens on display, and there's no better fun than seeing the gallery take shape in its beautiful new space.

Charitable Gift Annuity

Marian's Legacy

Dr. Marian Fowler is a celebrated biographer renowned for her intimate portraits of individualistic women of style and substance. Although she has many passions, Dr. Fowler is inspired in particular by the ROM's outstanding international collection of textiles which illustrates extensive transformations in design and manufacturing over 3,000 years.

In 2001, Dr. Fowler gave her first charitable gift annuity to the ROM for the exhibition Unveiling the Textile & Costume Collection. This gift enabled her to make an outright donation and guarantee income payments for life. For Dr. Fowler, a charitable gift annuity satisfied her desire to support something personally meaningful and secure her monthly income at a fixed rate comparable to many commercial investments.

Dr. Fowler takes great pleasure in sharing her love of art and culture and earlier this year gave a second charitable gift annuity to benefit the ROM. Her legacy is the enjoyment her gifts will bring to future generations of ROM visitors.

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Patricia Harris: Cut from Whole Cloth

She is the quintessential museum volunteer, donor, and friend, says Alexandra Palmer, the ROM's curator of textiles and costume. Patricia Harris, for whom the ROM's new textiles and costume gallery is named, "takes it as her public duty and private passion to help in every way—with imagination and humour." Mrs. Harris instituted the Museum Guides, was the first volunteer elected to the Board of Trustees, and served as the first chair of the Textile Endowment Fund Committee. Recently, she received the Distinguished Service Award for her exceptional dedication. She is also known to bring home-baked treats to meetings and has frequently hosted staff, volunteers, and donors at her home with its gorgeous garden.

Recently, *ROM magazine* spoke with Mrs. Harris.

ROM: You've been involved with textiles at the ROM for many years.

Patricia Harris: Yes, 50 years this coming June. I was newly married when I went to my first meeting.

ROM: Were you interested in textiles before this opportunity came along?

PH: My grandmother gave me a silver thimble for my ninth birthday and I wasn't too impressed with it at the time, but I learned to use it and made my own clothes as a teenager.

ROM: Your work has contributed significantly to the ROM.

PH: I gave talks through the speaker's bureau, which contributed $10,000 over 15 years to the Textile Endowment Fund. Then in the mid-1990s I revived the support committee with our goal being a dedicated gallery for textiles. When my husband, Bill, gave me the surprise Christmas gift of naming the gallery in my name, we then established an endownment fund—the Burnham Brett Fund—to ensure an income for future rotating exhibits. But we still need to build this fund.

ROM: How does the Friends of Textiles and Costume fit in with that?

PH: Some younger people have come on the scene and we started the Friends group. We've had some very successful events and have been able to raise close to $90,000 for the endowment fund.

ROM: What has been a highlight?

PH: Modelling the ROM's haute couture. Betty Brett, a curator in the 1960s, wanted to illustrate the ROM's couture dresses for a book but didn't want to use fashion models because they have distinct ways of presenting that change over time. I was in my early 30s and a size 8 at the time, so I got the job. I went around and interviewed the donors to find out what they wore with the dresses, down to the foundation garments and the hairstyles and then once a month got my hair cut and was photographed wearing the dresses.

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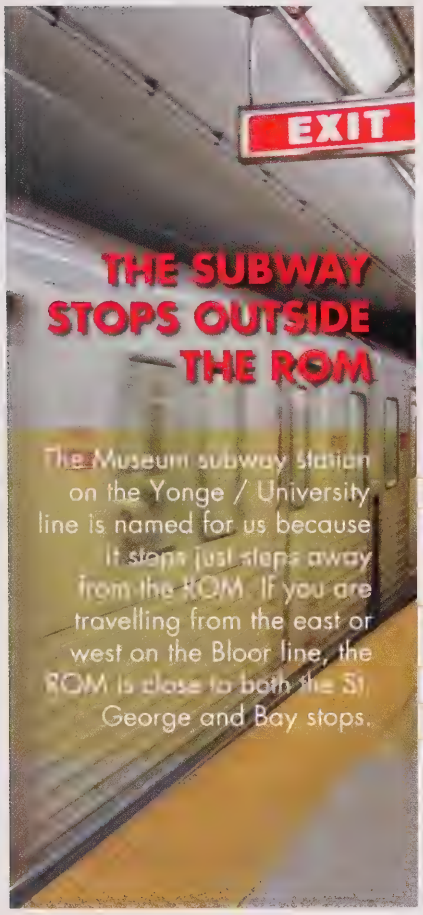
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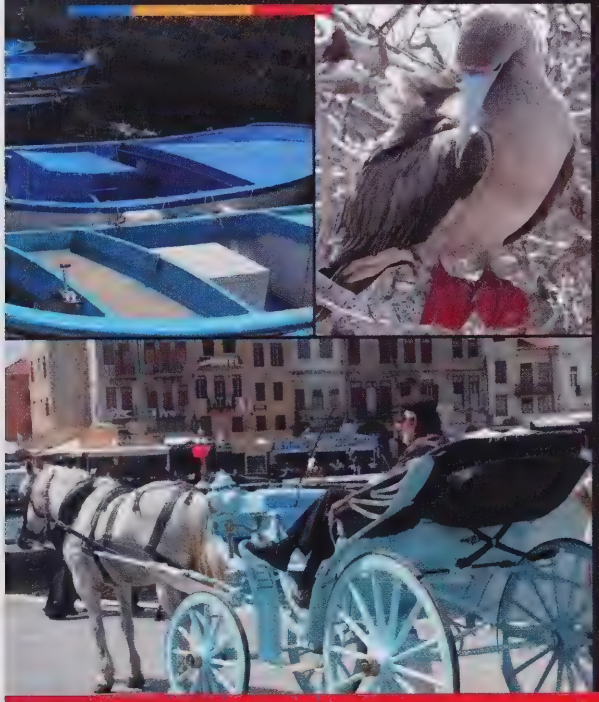

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ROM SUPPORTERS BOND WITH MUSEUM CURATORS

On October 17, 2007, hundreds of curious ROM supporters once again thrilled at the opportunity to engage directly with Museum curators while raising critical funds for ROM research. For 11 years, the Fact? or Fiction? fundraiser has entertained and engaged new and old friends of the ROM with its trademarked guessing game. Guests talk with curators to deduce the true nature of 20 artifacts and specimens, this year featuring live snakes!

In its 2007 edition, Fact? or Fiction? was held in the new Michael Lee-Chin Crystal for the first time. Guests also enjoyed the premier of an exclusive behind-the-scenes video projected on a three-storey wall in the Hyacinth Gloria Chen Crystal Court. The video followed emcee Howard Glassman as he took a camera crew into the collection areas of the Louise Hawley Stone Curatorial Centre, an enlightening way to start this signature event in support of curatorial research.

The fabulous evening, which raised more than $80,000 for ROM research, would not have been possible without lead event sponsor Sentry Select, the Fact Finder Patrons, prize donors, and ticket buyers. Thank you!

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NEW HEAD OF ROM GOVERNORS: DR. MARIE BOUNTROGIANNI

Dr. Marie Bountrogianni, Member of the Provincial Parliament of Ontario from June 1999 to October 2007 representing the riding of Hamilton-Mountain, has been appointed president and executive director of the ROM Board of Governors.

Before joining the ROM Governors, Dr. Bountrogianni served as Minister of Intergovernmental Affairs for Ontario and Minister, Democratic Renewal. Previously, she was Minister of Children and Youth Services and Minister of Citizenship and Immigration for Ontario.

"The ROM Governors are delighted to welcome a woman of such diverse experience and depth of commitment to public endeavours," says James Temerty, chair of the ROM Board of Governors. "Dr. Bountrogianni brings evident passion for the ROM to her role, and we anticipate with pleasure working with her to build on the ROM's capacities and mission in the years ahead."

The ROM Governors are responsible for the long-term financial health of the Museum through its philanthropic, sponsorship, and Membership programs, including the Renaissance ROM Capital Campaign, one of the largest fundraising initiatives in Canadian cultural history, chaired by the Hon. Hilary M. Weston.

Dr. Bountrogianni's interests fit perfectly with the ROM's goals. "For many years, culture and the arts have been my passion," she says. "The opportunity to engage diverse communities from across the province—and across the country—in generating support for a remarkable institution like the ROM is truly exciting."

Dr. Marie Bountrogianni

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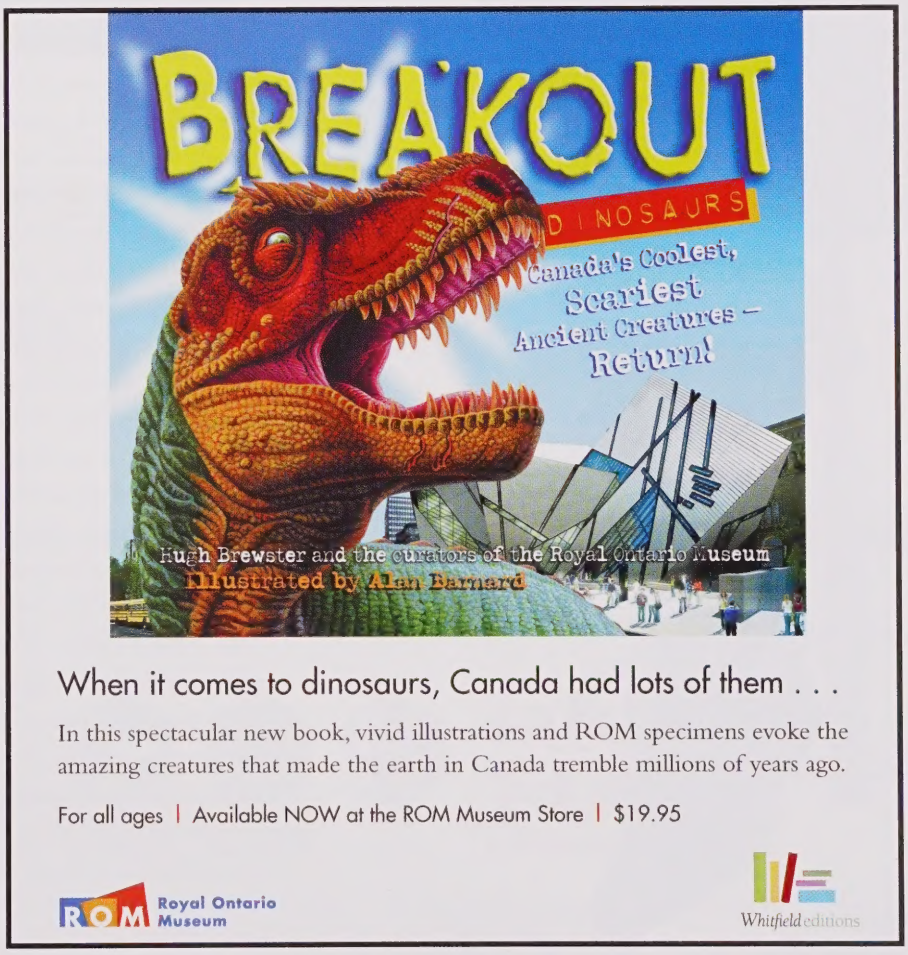
Dr. Bountrogianni holds a doctorate in education from the University of Toronto and served as Chief Psychologist, Hamilton Wentworth District School Board, before joining Queen's Park in 1999. She has also served on the board of St. Peter's Hospital in Hamilton among her other community involvements. She cites the passage of the *Accessibility for Ontarians with Disabilities Act* as her proudest accomplishment during her tenure at Queen's Park.

To date, Renaissance ROM has raised nearly $230 million in support of the Museum's capital renovation and expansion and an additional $35.6 million for related priorities. Last June, the ROM unveiled the Michael Lee-Chin Crystal designed by Daniel Libeskind. Permanent galleries open in the spectacular new building beginning with the James and Louise Temerty Galleries of the Age of Dinosaurs on December 15, 2007. This gallery-installation phase will be complete by April 2008, and a further phase of renovation in the ROM's historic buildings by 2010.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Kent Monkman

Re-imaging History

Kent Monkman is one of eight contemporary artists whose works are featured in the exhibition *Shapeshifters, Time Travellers, and Storytellers*. A painter, filmmaker, and performance artist, Kent also appeared—as his alter ego Miss Chief Eagle Testickle—at the ROM in October. Kelvin Browne, executive director Marketing and Commercial Development at the ROM and former ICC managing director, asked Kent about this work.

Kelvin Browne: You've received much critical acclaim for your re-interpretations of Paul Kane paintings. One of your works in *Shapeshifters, Time Travellers, and Storytellers*, for instance, is a fascinating companion to a Paul Kane painting from the ROM's collection—*Medicine Mask Dance* (c. 1848 to 1856)—that is displayed next to it.

Kent Monkman: The paintings of the Hudson River School and the works of artists such as George Catlin and Paul Kane intrigue me. For many, these Romantic visions of the New World and its Aboriginal people were assumed to be literal depictions, a kind of reportage photography of the wild landscape and the "romantic savage." Of course, these painters brought their own values and expectations to their work, and these, as much as what they were painting, informed the work. They took a significant license in their paintings.

My work, in many ways, challenges their vision of the world. I'm re-imaging their world and I'm bringing my own perspective, my own values and prejudices, to it. Much like George Catlin, who occasionally put himself in his paintings, I insert myself—as Miss Chief—in some of the works, too. I'm also mixing in other images, from the Baroque to the Romantic, perhaps as these European-trained artists did, consciously or unconsciously, to comment on their images of the 19th-century world that many take for granted as accurate.

The result is rather a mixed metaphor but one that nonetheless explores the notion of Aboriginal identity, particularly the imposition of a belief system on a culture. It's a re-imagining of the past that questions the basis for many of our beliefs today.

Shapeshifters, Time Travellers, and Storytellers is on display until February 28, 2008. Co-organized by the ROM's Institute for Contemporary Culture and the imagineNATIVE Film + Media Arts Festival.

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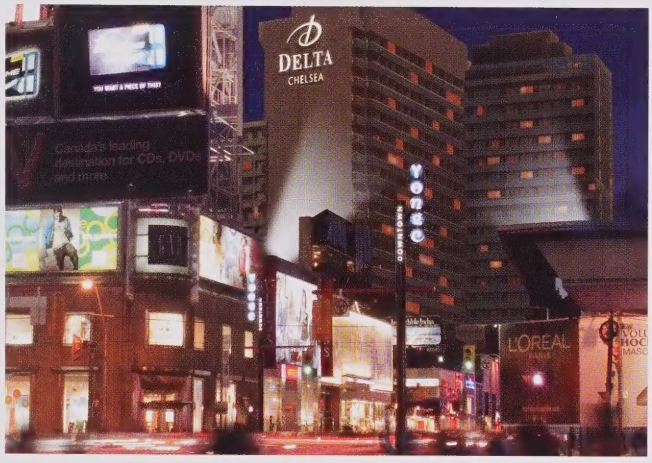

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